

2008

"Bat Boy: The Musical" Scene Design

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"BAT BOY: THE MUSICAL" SCENE DESIGN

Christopher Shane Dills


"Bat Boy: The Musical" Scene Design
by
Christopher Shane Dills

A Thesis Submitted in Partial Fulfillment of
Requirements of the CSU Honors Program

for Honors in the degree of
Bachelor of Fine Arts
in
Theatre Design & Technology,
College of Arts and Letters,
Columbus State University

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614 707-09



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SECTION 1

- *Analysis* -

FRANCIS HODGE'S GIVEN CIRCUMSTANCES:

A. Environmental Facts

1. Geographical Location: The Exact Place

Hope Falls, West Virginia. Population 500

2. Date: Year, Season, Time of Day. What is significant about the date?

Present (2008), Fall at the beginning of the play and progresses into Spring by the beginning of act two and the revival. Time of day is generally midday except for the *Christian Charity* until the end of *Dance with Me, Darling*. During this portion of act one it is night time and it is storming. Hence the lightning flashes and power outages called for in the script and stage directions. The end of act two, when the towns people and Bat Boy are at the mouth of the cave, is also at night, or dusk.

3. Economic Environment: Money, class level, state of wealth or poverty. What does economics mean to the characters? If you don't think economics matters to the characters, think again.

Hope Falls, West Virginia is in economic turmoil, the coal mines have closed up and the people have turned to raising cows to earn their living. The problem is that the cows are not large enough, according to government regulations, to slaughter. Not to mention that the cows have suddenly begun to die due to what they are calling a "plague". There are twenty-three dead cows and they are looking for a reason, any reason, to place the blame upon. Edgar arrives on the scene and is a convenient outlet to place the blame upon. He is different, an outcast, and that scares the townspeople.

- 4. Political Environment:** The specific relationship to the form of government and laws under which the characters live. Does the political setting and its laws affect the behavior of the characters? Look carefully throughout the script, for the author may be taking given circumstances for granted on the assumption that those who read the play will understand the context. If you do not think politics matters to the characters, think again, harder. It does.

The economic situation in Hope Falls has put pressure on the mayor and the sheriff to come up with a solution and when Edgar is placed as the cause of the plague they are pressured into killing him. If Edgar is dead then the plague will end and the cows can grow big enough to slaughter, or so they believe. This pressure is clearly expressed in *Another Dead Cow* and *Christian Charity* (Reprise). This clearly shows that government is easily pressured into caving into what its constituents desire. Small town America is more subject to this than any place else. The people are so limited and trapped by their small town that they cannot see a bigger picture of things that are different and that different is not necessarily a bad thing.

- 5. Social Environment:** The specific characters in this play and how they function together or do not. Friendships and love relationships.

There is a very tense social environment in the town of Hope Falls, West Virginia. The townsfolk cannot accept something that is different. It scares them, Edgar scares them. They come to blame him for the plague and they are easy to accept his responsibility because of their narrow mindedness.

The townsfolk want the sheriff to kill the bat boy or they will run against him in the next election and kill the bat boy themselves.

Meredith and Dr. Parker are going through a rough patch. She has not been romantic

with him for quite some time and this has driven him to drinking and going out a lot. Generally spending a lot of time away from the house. This could also be because of the circumstances surrounding why he married Meredith and what Shelly reminds him of. This being Edgar. Things seem to be turning around for Dr. Parker and Meredith when he agrees to help keep bat boy alive and Meredith agrees to sleep with Dr. Parker. She is just using him though and this drives Dr. Parker over the edge towards what happens at the end of the play.

The Taylor family represents the townspeople of Hope Falls. They seem to be the author's way of verbalizing the way the townsfolk feel. They hate Edgar because of what is happening to Ruthie Taylor and later into the play because of the deaths of Ron and Rick.

Edgar and Shelly fall in love with each other. This could be because Edgar is nice to Shelly and treats her right. Something Rick Taylor, her former boyfriend, did not. Or it could be because they have some sort of psychological connection due to the fact that they are half brother and sister. While this relationship appears sweet and romantic to the novice, outside viewer, it is also socially wrong and unacceptable in many ways.

Meredith has an odd bond with Bat Boy from the very beginning. This is explained by the end of the play because she is Edgar's mother.

6. Moral Environment: Formal and informal psychological controls. What is considered "right" and "wrong." Accepted codes of religious or spiritual beliefs. Who controls those?

"Right and Wrong" and what that means is precisely what is being questioned in this musical. The townspeople are very much what is considered right wing, Christian fanatics. They cannot accept anything that is different than themselves. Something that

is exactly opposite of what is commonly considered the Christian way of life. Edgar just wants to be accepted and to find out who he is. He seems to be living a more “Christian” way of life than the townspeople.

Morals are also questioned via the intercourse/rape between Thomas and Meredith. This being sexual intercourse outside of wed-lock and how Thomas felt obligated to marry Meredith after he found out that she was pregnant. Morals are also questioned by the relationship between Edgar and Shelly and how it is verging on incest.

B. Previous Action

1. What has happened before the present action begins. Explore how the past plays a part in propelling the present action, intruding upon the present and catching it off guard.

The coal mines closed in Hope Falls, West Virginia and the townspeople turned to raising cows on the side of a mountain as their way of life and the means in which to get by. This provides the source of tension in the musical and the conflict but the entire action of this musical relies on one event. That event is the rape of Meredith by Thomas and bats and how that resulted in the birth of Edgar and Shelly.

2. Description of the stasis up to the beginning of the play. What might happen if the stasis continued? Stasis is defined as “a state of static balance or equilibrium”.

Up to the beginning of the play the townspeople were looking for a way out, some way to live by. Everything they know is falling apart around them. Also, Meredith and Thomas seem to just be going through the motions of marriage out of some sense of obligation. If Edgar had not shown up, then Thomas and Meredith might have continued with their facade, Shelly would have continued to date Rick and been abused. The catharsis of the townspeople

that occurs through this story would not have happened if the bat boy had not shown up.

3. The intrusion: Describe the “something” that upsets the stasis.

The Taylor kids repelling down into the cave that the bat boy is living in, bat boy biting Ruthie, and his subsequently being brought into town is what upsets the “stasis”.

C. Polar Attitudes of the Principal Characters: Every character in a play is conditioned by the world of his or her own prejudices, tolerances and intolerances, assumptions and “hang-ups.” In the course of a play principal characters do not change in character as much as their attitudes change under pressure from forces outside their control. The development in a play’s action is composed, therefore, of the changing attitudes in the principal characters towards their inner environment and towards their special world. It is usually easier to find the initial pole for each character by noting what happens to his or her character at the end.

Edgar (Bat Boy): Innocence to confused hatred

Meredith Parker: Loss/Remorse to Ownership/Responsibility

Dr. Thomas Parker: Yearning to Anger to Regret

Shelly Parker: Searching to Revelation

The idea of a small town is very important. While Hope Falls is not an actual town in West Virginia, Wheeling, which is mentioned in the play, is. I utilized an article on Wheeling, West Virginia to get a better idea of what the town looks like and what its demographics are. This article helps relate the fictional world of the play to present, actual, locations.

RESOURCES USED IN FRANCIS HODGE'S GIVEN CIRCUMSTANCES:

Google Image Search. 28 April 2008. <http://images.google.com>

"Wheeling, West Virginia." Wikipedia: The Free Encyclopedia. 27 April 2008.

28 April 2008. http://en.wikipedia.org/wiki/Wheeling,_West_Virginia

DESIGN SCRIPT ANALYSIS

1. Note the first impressions: how you sense the play or how you feel about it. It may pertain to the whole play or specific scenes.

a. If sensations occur as reactions to scenes give them a form.

See research images for visual impressions of the play and justification for their relevance.

b. If it feels a certain way, i.e. cold, brittle, try to put an image to it.

See research images for visual impressions of the play and justification for their relevance.

2. Take note of the following things:

a. Synopsis – this outlines the play’s acts, scenes or parts, referring to the specifics of location and time.

A boy who is half-bat half-human is found, captured, and taken to the town of Hope Falls, West Virginia. He is not accepted and thought to be the cause of a cow plague. He becomes more and more human but Thomas Parker will not have it. Dr. Parker kills Ruthie Taylor and convinces the townspeople that the bat boy did it through his bite and that the bat boy is indeed responsible for the plague. The townspeople take matters into their own hands and hunt down the bat boy. He cannot have any sort of happiness, not even Shelly, who turns out to be his half sister. It is impossible for him to be accepted know matter what he does or how hard he tries. Ultimately Thomas Parker slits his own throat, then kills bat boy, then accidentally Meredith, leaving Shelly alone with the townspeople to lament about the loss and the prejudice.

b. List of Characters

1. Note the number of characters and whether the author intended actors to double-up on parts. Note how many characters are on stage at the same time – the maximum number on stage.

BAT BOY: Also referred to as “Edgar.” A bat boy.

MEREDITH PARKER: Wife to Thomas.

THOMAS PARKER: Also referred to as “Doctor Parker.” The town veterinarian.

Husband to Meredith.

SHELLEY PARKER: The rebellious daughter of Thomas and Meredith. Girlfriend of Rick.

SHERIFF REYNOLDS: The local sheriff, coming up for re-election. Sometimes doubles as Delia.

RICK TAYLOR: A rowdy, spelunking teenager. Kin to Ron and Ruthie, son of Mrs. Taylor. Boyfriend of Shelley. Commonly doubles as Lorraine and Mr. Dillon.

RON TAYLOR: A rowdy, spelunking teenager, brother of Rick, and Ruthie, son of Mrs. Taylor. Commonly doubles as Maggie.

RUTHIE TAYLOR: A rowdy, spelunking teenager. Youngest of 3. Kin to Rick and Ron, daughter of Mrs. Taylor. Commonly doubles as Ned.

MRS. TAYLOR: An overprotective, aggressive mother. Mother of Rick, Ron, and Ruthie. Usually a drag role. Commonly doubles as Reverend Hightower and Roy.

LORRAINE: A townswoman. Commonly doubles as Rick (a male drag role when performed this way) and Mr. Dillon.

DELIA: A townswoman. Sometimes doubles as Sheriff.

MAGGIE: The mayor of Hope Falls. Commonly doubles with Ron.

DAISY: A townswoman. Commonly doubles as Bud and Pan.

MR. DILLON: a rancher. Sometimes doubles as Lorraine and/or Rick.

BUD: A rancher. Commonly doubles as Pan and Daisy.

NED: A rancher, often played by a woman in drag. Commonly doubles as Ruthie.

ROY: A townsman. Often doubles as Mrs. Taylor/Rev. Hightower.

CLEM: A townsman

REVEREND BILLY HIGHTOWER: A preacher and faith healer who holds a travelling
Tent Revival/Barbecue. Commonly doubles as Mrs.
Taylor and Roy.

PAN: The Greek goat-god of nature. Commonly doubles as Bud and Daisy.

VARIOUS WOODLAND ANIMALS: Appear in *Children, Children*

BATS: Appear in flashback sequence

YOUNG MEREDITH: Meredith in a flashback sequence. Commonly played by Meredith
herself.

MEREDITH'S FATHER: In a flashback

MEREDITH'S MOTHER: In a flashback

A DOCTOR: commonly doubles with Bud/Daisy/Pan.

INSTITUTE MAN: commonly doubles with Mrs. Taylor/Roy/Hightower.

CHORUS: singer/dancers, additional townsfolk

There are many different formats that the cast could be arranged in. Double casting seems to be common in this musical. The double casting could be the writer's way of commenting on how people have many different personalities or perhaps how people are all alike and act as a mob. The double casting could also be a way to show how this story

is being told from Edgar's viewpoint. The songs, *Hold Me*, *Bat Boy*, *Another Dead Cow*, *Christian Charity Reprise*, *Comfort and Joy*, *Make a Joyful Noise*, *Children, Children*, and *the Finale* have the most people in them. Most of the numbers and scenes are just the Parkers and Bat Boy.

c. Act or Scene Descriptions

1. Note what happens in each scene/act.

ACT 1

THE CAVE: The Taylor children climb into the cave, they find the bat boy, the bat boy bites Ruthie, they take the bat boy into Hope Falls.

HOLD ME, BAT BOY: Townspeople appear and sing about the plight of the bat boy. The Taylor children and then the sheriff take the bat boy through the town occasionally showing him to enquiring townspeople.

LIVING ROOM CUE: The sheriff arrives at the Parker house with the bat boy in tow. The relationship between Shelly Parker and Rick Taylor is introduced.

CHRISTIAN CHARITY: The sheriff convinces Meredith and Shelly Parker to keep the bat boy until Dr. Thomas Parker gets back home and can decide what to do with the bat boy.

UGLY BOY: The bat boy is being unruly in the cage and driving Shelly nuts.

WATCHA WANNA DO?: Rick comes to the Parker house and taunts the bat boy. Meredith kicks Rick out of the house. This is the beginning of the end of the relationship between Shelly and Rick.

A HOME FOR YOU: Meredith wants to find out what will make Edgar happy, what he needs. She is being motherly to him. Does she already suspect that she is his mother?

ANOTHER DEAD COW: The townspeople express concern over the health of their cows and the plague. They begin to point the blame for the plague towards Edgar.

DANCE WITH ME, DARLING: Meredith and Dr. Parker strike a deal for Dr. Parker to keep Edgar happy and alive. This means blood. The rough relationship between Meredith and Dr. Parker is brought to light.

MRS. TAYLOR'S LULLABY: In Ruthie's hospital room. The Taylor family threaten the sheriff to do something about the bat boy or they are going to take matters into their own hands.

SHOW YOU A THING OR TWO: The evolution of Edgar into an acceptable young boy. This song covers an extended period of time.

CHRISTIAN CHARITY (REPRISE): In the town hall. The townspeople confront Dr. Parker about not bringing Edgar to the revival.

MAY I HAVE THIS DANCE?: The romance between Shelly and Edgar is hinted at. Dr. Parker confronts Meredith about not bringing Edgar to the revival.

A HOME FOR YOU: Meredith shares her resolve to bring Edgar along with Shelly to the revival despite Dr. Parker's and the townspeople's objections.

PARKER'S EPIPHANY: Dr. Parker realizes that he has lost Meredith, that she cares more about Edgar than she does about him. He resolves to get his revenge on Edgar.

COMFORT AND JOY: Dr. Parker kills Ruthie and the townspeople reveal their concern about Edgar and the fate of the town.

ACT 2

A JOYFUL NOISE: The townspeople come to the revival tent in the woods outside of the town of Hope Falls to hear Reverend Hightower.

COME ON DOWN!: Reverend Hightower invites everyone to come down and be

healed. He asks who wants to be healed. Edgar and the Parkers, minus Thomas, arrive at the revival and Edgar expresses interest in being healed. Everyone is shocked that he showed up at the revival. Thomas had promised that he would not allow Edgar to come.

LET ME WALK AMONG YOU: Edgar tries to sway the townspeople into accepting him as an equal and to give him a chance.

A JOYFUL NOISE (REPRISE): The townspeople agree to give Edgar a chance and Reverend Hightower “heals” Edgar.

ALL HELL BREAKS LOOSE: Dr. Parker arrives at the revival and ruins the party. He tells everyone that Ruthie Taylor is dead and that it is because of the bite that Edgar gave her. Thomas Parker also tells how it is Edgar who is responsible for the cow plague. These two pieces of information cause the townspeople to turn on Edgar. Rick Taylor attacks Edgar, trying to kill him. The final break up of Shelly and Rick is witnessed. The love of Edgar by Shelly is sealed/very clear. Edgar bites him and Thomas takes advantage of this to kill Rick like he killed Ruthie.

STOP THE BAT BOY!: This information and now Rick’s death cause the townspeople to form a Frankenstein style lynch mob to hunt down Edgar and bring him to “justice”.

THREE BEDROOM HOUSE: Meredith and Shelly head off into the woods, away from Thomas. They are looking for Edgar. Meredith outlines her plan to leave Thomas and get a house for herself, Shelly, and Edgar. Shelly expresses her love for Edgar and how she wants to marry him. Meredith will not hear any of this and says it is wrong. Shelly runs away from Meredith. She is going to be with Edgar no matter what.

BABE IN THE WOODS: Edgar finds Shelly in the woods and they express their

love for each other.

CHILDREN, CHILDREN: Pan appears along with other forest animals and encourages Shelly and Edgar to “express” their love for each other. It is implied that they “sleep” together.

BURN, YOU FREAK, BURN: Ron Taylor arrives at the Slaughterhouse and thinks that Edgar is inside of it. Some of the townspeople arrive a little later and think Ron is Edgar. Mrs. Taylor goes so far as to throw a torch into the slaughterhouse and burns it down. She kills her own son.

MORE BLOOD/KILL THE BAT BOY!: The death of Ron Taylor further encourages the townspeople to kill Edgar. They seem to be blind with rage and unwilling to hear reason.

INSIDE YOUR HEART: Shelly and Edgar further seal their love for each other.

Shelly offers her blood to Edgar to keep him healthy, Edgar reluctantly accepts.

IS ALL THAT YOU TAUGHT ME A LIE?: Meredith arrives and stops Edgar from biting Shelly. Edgar confronts Meredith about how can she stop him from loving Shelly. Meredith tells Edgar how she is his mother. This drives Edgar away from both Shelly and Meredith. Incest is revealed.

APOLOGY TO A COW: Edgar has killed a cow. He does not want to but he is now going to do what the townspeople expect him to be. He is going to be a savage. If he is going to be persecuted for being a freak he is going to be a freak.

HELLO, FATHER: Dr. Parker and some townspeople find Edgar with the cow. Edgar confronts Thomas about how he is his father. The truth is revealed to the townspeople.

REVELATIONS: The past is relived/told to the townspeople about how Thomas was developing pheromones, there was an accident, bats raped Meredith, Edgar and

Shelly were conceived, Thomas reluctantly married Meredith out of obligation, and how Thomas took Edgar to kill him but could not. He left him at the mouth of a cave for him to die but he did not. Bats took Edgar in and raised him.

FINALE: I IMAGINE YOU'RE UPSET: Meredith tries to make it right with Edgar but there is no hope of this. Thomas is going to do what he should have done a long time ago.

FINALE: I AM NOT A BOY: Edgar just wants to be left alone. He does not fit in with the townspeople. He wishes he had never learned anything about living and being human. Thomas slits his own throat, when Edgar goes to drink his blood he stabs Edgar, Meredith tries to stop Thomas but Thomas accidentally stabs Meredith too. Shelly is the only one left alive.

FINALE: HOLD ME, BAT BOY: Shelly and the rest of the townspeople lament about the loss of Edgar and how he was never understood and that people should be more understanding of things that are different than themselves.

3. Questions to Ask Yourself

a. Does any one moment have significance over another? In what way does the play build up or down?

There are three moments that have the most significance in the action of the play. These three moments are Show You a Thing or Two when Edgar evolves, the revival when the townsfolk accept Edgar as an equal, and lastly in the Finale when the truth comes out about the Parkers and Edgar, when Thomas finally takes responsibility for what happened.

The play is cyclical in its structure. The action begins in the cave, goes to the town, and then travels back to the cave. It builds towards Edgar's acceptance in the middle of the play at the revival, which is just after intermission, and falls apart until we reach the cave again.

The cave seems to be the only place where the truth is told and where people do not hide behind a social facade. It is a place where civility can be found, not in the town where the so called civil people live. The wild live in the man made town, the civil in the wilderness and unknown of the forest and cave.

b. Is there a balance in the emotion throughout? How expressive is this language, how colorful?

There is a broad range of emotion that is exhibited in the musical. Some examples of these and their range are exhibited in *What You Wanna Do*, *A Home For You*, *A Joyful Noise*, and the beginning of the *Finale*. *What You Wanna Do* shows hatred and bigotry. *A Home For You* shows longing and compassion. *A Joyful Noise* shows rejoicing, happiness, and acceptance. The beginning of the *Finale* also shows hatred and an eagerness to jump to conclusions and to take the easy way out.

c. Is there an atmosphere in terms of being hot or cold? How contrasting are the scenes?

There is a definite cold and dark atmosphere to the play. The cave and the darkness found in them seem to be an over arching motif in the play. The darkness and the unknown that lie within it are always present in the action of the play. Edgar does not know what he is venturing into, the darkness, but yet he is venturing into it. The question to ask is whether he is doing this willingly. All of the scenes have this motif, unknown based in reality by solid scenic pieces.

d. What themes run through each scene? Is there an overall theme?

ACT 1

THE CAVE: Ignorance, arrogance, domineering, overwhelming, confusion, uncertainty, unknown, questioning

HOLD ME, BAT BOY: Exploration, exhibition, dominance, belittling

LIVING ROOM CUE: Naivety, control, structure, rules

CHRISTIAN CHARITY: Uncertainty, hope, curiosity

UGLY BOY: Frustration, anger, bitterness

WATCHA WANNA DO?: Hatred, anger, sex, passion

A HOME FOR YOU: Love, remorse, hope, longing

ANOTHER DEAD COW: Uncertainty, questioning

DANCE WITH ME, DARLING: Control, manipulation, lust

MRS. TAYLOR'S LULLABY: Anger, love, tenderness, revenge

SHOW YOU A THING OR TWO: Love, teaching, hope, happiness

CHRISTIAN CHARITY (REPRISE): Uncertainty, hope, controlling

MAY I HAVE THIS DANCE?: Love, happiness

A HOME FOR YOU: Love, happiness, joy

PARKER'S EPIPHANY: Anger, revenge

COMFORT AND JOY: Anger, revenge, control, hatred

COMFORT AND JOY (PART II): Anger, revenge, control, hatred, confusion

ACT 2

A JOYFUL NOISE: Joy, happiness, hope

COME ON DOWN!: Hope

LET ME WALK AMONG YOU: Longing, hopeful, begging

A JOYFUL NOISE (REPRISE): Joy, acceptance, happiness

ALL HELL BREAKS LOOSE: Confusion, uncertainty, anger, bitterness, chaos

STOP THE BAT BOY!: Anger, hatred, revenge, confusion, chaos

THREE BEDROOM HOUSE: Uncertainty, longing, regret, hope, optimism

BABE IN THE WOODS: Love, hope, longing, optimism

CHILDREN, CHILDREN: Love, hope, longing, happiness, optimism

BURN, YOU FREAK, BURN: Anger, uncertainty, chaos

MORE BLOOD/KILL THE BAT BOY!: Anger, hatred, chaos

INSIDE YOUR HEART: Longing, remorse, regret, hope, optimism

IS ALL THAT YOU TAUGHT ME A LIE?: Confrontation, loss, confusion, hate,
longing, hope

APOLOGY TO A COW: Confusion, regret, remorse, giving in

HELLO, FATHER: Confrontation, anger, confusion, regret, remorse, loss

REVELATIONS: Regret, remorse, loss, acceptance, reluctance

FINALE: I IMAGINE YOU'RE UPSET: Regret, remorse, loss, upset

FINALE: I AM NOT A BOY: Regret, remorse, loss, confusion

FINALE: HOLD ME, BAT BOY: Hope, regret, remorse, loss

There is a definite recurring theme of uncertainty, hatred, bitterness, longing, and regret throughout the show. The show builds from confusion, uncertainty, and hatred to joy and hope and then devolves back into confusion, uncertainty, hatred and chaos through the end of act two. This further emphasizes the cyclical structure of the play.

e. Is there an apparently fragile or solid structuring?

There is solid structuring. There is a clear journey from the cave, to the town, and then back to the cave. The evolution of the bat boy is parallel to this journey. The cave is inescapable, no matter how hard Edgar tries or how far he ventures into the “civilized” world he is who he

is and he finally realizes this by the end of the play and he is okay with it.

f. Does the portrayal of life seem to rise, fall, tilt, or sway?

The portrayal of life is thoroughly examined in the show. The play examines how an outcast can be taken into an unknown world and made to be a part of it. Or more importantly how one really can never get rid of who you truly are. No matter how hard Edgar or the Parkers try, Edgar is and will always be a bat boy who needs blood. Is it okay to be different? Who is more civilized Edgar or the townspeople? Edgar is innocent and wanting to learn while the townspeople are so jaded, prejudiced, and begetting that they cannot accept anything or anyone that is different than themselves.

g. How can you best describe the various moods created by each situation?

The play is a roller coaster ride of moods. Dark and mysterious full of hate and fear in *Another Dead Cow* to bright and joyful full of love in *Children, Children*. This reflects the many different aspects of people and how situations effect them.

h. Are you more focused on one aspect, one issue or one scene?

I am most focused on how Edgar cannot escape his roots no matter how hard he tries. Also, the commentary on who is more civilized, the townspeople or Edgar?

i. What quality of light is there? Are there dark secrets?

There is a dark and mysterious quality to the light in the play. The mysterious quality of the unknown that lives in the darkness. Edgar is venturing into the unknown world of civilized man. Is the town of Hope Falls really civilized or is the forest and the cave the place for truth and acceptance? An art style named Chiaroscuro plays with the idea of light

and its qualities. This led me to the film style called Film Noir. The most notable example of the film noir style is Orson Welle's *Citizen Kane*. Film Noir is shot entirely in black and white and this pays homage to the *Weekly World News* which is the tabloid who originated the story of Bat Boy. All of their issues are printed in black and white ink.

j. What are the most obvious historical period details?

This play is placed in present day. It is interesting that it has a depression time period feel to it. The townspeople are in an economic struggle and are looking for any way out. They seem to be stuck in the past.

k. Do you feel spatial relations? Are people and scenes huddled together, or spread out and airy?

The play seems small, intimate, and huddled together. Huddled together is a good descriptive choice for the play seeing as how secrets and talking about people behind their backs is prevalent in the play and this action is commonly done in groups of people who are huddled together. There is a sense of confusion and clutter in the play. What is right, what is wrong and who actually defines these terms. The cave is dark and full of unknown twists, the bat boy's life is like the cave, jumbled, confusing, dark, mysterious, and unknown.

l. Which places from your experiences and memory come to mind from one location, then another?

One place in particular reminds me of Hope Falls, West Virginia and the setting of *Bat Boy: The Musical*. This would be the town of Franklin, North Carolina, where my family is from and many of them still reside.

m. What does it remind you of?

Franklin is a small town in a very rural part of North Carolina that relies on a very few big businesses to keep the town afloat. Lumber is the big business in Franklin, this is just like the coal mines in West Virginia. If the lumber company was to fail, the townspeople would be at a loss for how to make a viable living.

n. How do the issues measure up against one another? Is there weight or mass to them? What is hollow?

The issue of prejudice and bigotry, being okay with who you are, and the struggle with what does civilized and wild really mean are the most important issues presented in the musical. The civilized and prejudice factors have the most weight. The jungle of mankind is always looming over the story and the characters.

o. What appears positive, what negative?

The terms positive and negative reminds me a lot of Film Noir and the art term Chiaroscuro. These motifs and artistic styles tie in with the dark and mysterious imagery presented in the musical. They would be a good way to manifest these themes and motifs visually. See the research images and documents for more information on these styles.

p. How does the play make you feel in terms of happiness or sadness?

This musical makes me sad. No matter how hard Edgar tried he was never accepted, he searched and searched for who he was and for acceptance to never find it. The townspeople are nothing more than a mob who cannot think for themselves and this makes me worry about the state of people and society. This musical is a commentary on society, prejudice, bigotry, and the eagerness to point fingers.

q. What may contribute to your favoring an issue or character?

The hatred, the prejudice, and the unwillingness to accept something that is different contributes to liking Edgar and identifying with him. As a theatre major, perusing something that is considered a mistake when it comes to a viable career, I have to overcome adversity and people saying that my career choice is a mistake. I have to stand by who I am, just like Edgar, and fight for what I believe in.

r. How do the characters balance out to one another? Do any appear as odd geometric shapes, or remind you of an animal?

BAT BOY: Also referred to as "Edgar." A bat boy.

MEREDITH PARKER: Wife to Thomas.

THOMAS PARKER: Also referred to as "Doctor Parker." The town veterinarian.

Husband to Meredith.

SHELLEY PARKER: The rebellious daughter of Thomas and Meredith. Girlfriend of Rick.

SHERIFF REYNOLDS: The local sheriff, coming up for re-election. Sometimes doubles as Delia.

RICK TAYLOR: A rowdy, spelunking teenager. Kin to Ron and Ruthie, son of Mrs. Taylor. Boyfriend of Shelley. Commonly doubles as Lorraine and Mr. Dillon.

RON TAYLOR: A rowdy, spelunking teenager, brother of Rick, and Ruthie, son of Mrs. Taylor. Commonly doubles as Maggie.

RUTHIE TAYLOR: A rowdy, spelunking teenager. Youngest of 3. Kin to Rick and Ron, daughter of Mrs. Taylor. Commonly doubles as Ned.

MRS. TAYLOR: An overprotective, aggressive mother. Mother of Rick, Ron, and Ruthie.
Usually a drag role. Commonly doubles as Reverend Hightower and Roy.

LORRAINE: A townswoman. Commonly doubles as Rick (a male drag role when performed this way) and Mr. Dillon.

DELIA: A townswoman. Sometimes doubles as Sheriff.

MAGGIE: The mayor of Hope Falls. Commonly doubles with Ron.

DAISY: A townswoman. Commonly doubles as Bud and Pan.

MR. DILLON: a rancher. Sometimes doubles as Lorraine and/or Rick.

BUD: A rancher. Commonly doubles as Pan and Daisy.

NED: A rancher, often played by a woman in drag. Commonly doubles as Ruthie.

ROY: A townsman. Often doubles as Mrs. Taylor/Rev. Hightower.

CLEM: A townsman

REVEREND BILLY HIGHTOWER: A preacher and faith healer who holds a travelling Tent Revival/Barbecue. Commonly doubles as Mrs. Taylor and Roy.

PAN: The Greek goat-god of nature. Commonly doubles as Bud and Daisy.

VARIOUS WOODLAND ANIMALS: Appear in *Children, Children*

BATS: Appear in flashback sequence

YOUNG MEREDITH: Meredith in a flashback sequence. Commonly played by Meredith herself.

MEREDITH'S FATHER: In a flashback

MEREDITH'S MOTHER: In a flashback

A DOCTOR: commonly doubles with Bud/Daisy/Pan.

INSTITUTE MAN: commonly doubles with Mrs. Taylor/Roy/Hightower.

CHORUS: singer/dancers, additional townsfolk

s. Are some characters more colorful than others, do they have a relationship to texture?

Meredith and Dr. Thomas Parker are more colorful than others. Their relationship and rough history really add a rough texture to their lives. A texture that most would not want to touch or live through but that still has an appealing quality to it. Perhaps like a surface coated with shattered glass. It is pretty to look at but when you actually touch it or live their relationship it will cut you and be very unpleasant.

t. What friends or family come to mind for characters?

Meredith reminds me of my own mother and I would argue every mother. That is the idea of her character, the audience must be able to identify with her. Most every mother just wants the best for her children and to make people happy. The comment about how Meredith cries every time a stray dog dies is very telling.

The townspeople remind me of many people who live in small towns especially in the southeastern area of the United States. My family is from a small town in Western North Carolina. A town where everyone generally knows everyone else and are very nosey. When people move into my family's home town everyone knows about it. Especially if they are from a very different part of the country or the world. It was not until the very recent past that ethnic food restaurants began to appear in the town.

u. Is there a quality of line which can best express character and location? What quality of line suggests the differences between characters? Is one more fine and ornate like a scribble, another greyer and woollier like a smudge?

This play, its characters, and their relationships can best be described as two dark, bold, perfectly straight parallel lines. They are two very pronounced, distinct markings/beings that look and behave very similarly yet never cross and cannot cross by definition. One line would represent Edgar and the wilderness/cave that he came from and the Townspeople and the manmade urban jungle of a town that they come from.

v. The tensions that arise between characters can be best expressed in which kind of visual mark?

The tension of something that is different and unknown infiltrating what is comfortable is the unavoidable conflict in the action of the musical. This can be best described via a visual marking in the form of parallel lines like previously stated.

4. Research the author in more detail.

LAURENCE O'KEEFE (MUSIC AND LYRICS)

Also known as Larry, is a composer and lyricist for Broadway musicals, film and television. Until recently he was best known for writing the score for *Bat Boy: The Musical*, which ran off-Broadway from March 3 to December 2, 2001, followed by over 200 regional and amateur productions all over the USA. *Bat Boy* received eight Drama Desk Award nominations, including nods for Outstanding Music and Outstanding Lyrics, and won both the Lucille Lortel Award and the Outer Critics' Circle Award for Best Off-Broadway Musical.

In 2001, O'Keefe received the Jonathan Larson Performing Arts Foundation Award. In 2004 O'Keefe won the Ed Kleban Award for Outstanding Lyrics, a \$100,000 prize. There are two Kleban Awards every year, one given to a lyricist, the other to a book writer. There is no Kleban award for composers. In American arts and letters, only the Pritzker Architecture Prize and the MacArthur Foundation "genius grants" come with a bigger purse.

Bat Boy opened at the Shaftesbury Theatre on London's West End on September 8, 2004, and ran till January 12, 2005. *Bat Boy* has also been produced to acclaim in Seoul, South Korea, and Tokyo and Osaka in Japan, and at the Edinburgh Fringe Festival.

With his wife and co-writer Nell Benjamin, O'Keefe has also written two musicals for Theatreworks USA: *Cam Jansen*, and *Sarah, Plain And Tall*. Benjamin and O'Keefe also collaborated on a short musical entitled *The Mice*, which was produced by Hal Prince as a part of the three-show evening *3hree* in Philadelphia, in 2000. Benjamin is also a Kleban Award winner for her lyrics.

O'Keefe and Benjamin's current project, *Legally Blonde: The Musical*, opened in San Francisco in February 2, 2007, and opened on Broadway at the Palace Theatre on April 29, 2007 and closed on October 19, 2008. For their work on *Legally Blonde*, they received Drama Desk nominations for Outstanding Music and Outstanding Lyrics, as well as a Tony Award nomination for Best Score.

O'Keefe is a graduate of Harvard College, where he studied anthropology and was an active member of the Harvard Lampoon and the Krokodiloes. He got his start in musical theater through Harvard's Hasty Pudding Theatricals, performing in two of the Pudding's drag burlesques, composing two others (notably *Suede Expectations*, book by Mo Rocca), and penning the libretto of a fourth (*Romancing the Throne*).

BRIAN FLEMMING (BOOK)

Brian Flemming (born 6 June 1966) is an American film director and playwright. Flemming was born and raised in the San Fernando Valley and studied English at the University of California, Irvine.

Flemming worked as a script reader for New Line Cinema while making his first feature film, *Hang Your Dog in the Wind* in 1997. To promote his film, Flemming co-founded a film

festival in Park City, Utah, called “the Slumdance Film Festival”, a pun on the name of the Slamdance Film Festival (which in turn referred to the Sundance Film Festival).

Slumdance brought Flemming to the attention of independent film maker John Pierson, who previously discovered Spike Lee, Michael Moore, and Richard Linklater, among others. Pierson later hired Flemming to work as a director and segment producer for Pierson’s Independent Film Channel magazine-style show called *Split Screen*, which also featured a segment about *Hang Your Dog in the Wind*.

In 1999 Flemming created an audio documentary, *The Rabbi vs. Larry Flynt*, about a debate on pornography between Rabbi Shmuley Boteach and Larry Flynt.

Bat Boy: The Musical is based on a story about a half-bat half-boy from the tabloid *Weekly World News*. Flemming co-wrote *Bat Boy* with Keythe Farley and Laurence O’Keefe. The musical grew from small beginnings in a Los Angeles theater called the Actors’ Gang to winning LA Weekly’s Musical of the Year Award for 1997, plus four Ovation Award nominations and six Drama-Logue Awards.

Bat Boy: The Musical made its way to Off-Broadway in March 2001, where the play won the Lucille Lortel Award for Best Musical, the Outer Critics Circle Award for Best Musical Off-Broadway and six Drama Desk nominations. *The New Yorker* described *Bat Boy* as, a “giggling cult hit”. *The New York Times* wrote, “It is astonishing what intelligent wit can accomplish”. The musical ran in New York through December 2001 and has since been staged thousands of times throughout the world, in several languages.

Flemming’s second feature film, a faux documentary about the assassination of Bill Gates called *Nothing So Strange* which debuted at the 2002 Sundance Film Festival. *Variety* called it, “a crackling good movie... [that] may be the ideal prototype film for the digital age”. The film won the Claiborne Pell New York Times Award for Original Vision at the 2002 Newport Film Festival and received international media exposure. Bill Gates said through a spokesman

that he was “very disappointed that a movie maker would do something like this”.

After failing to obtain a major studio distributor, Flemming and his co-producers chose to distribute the film themselves. On 23 October 2003 the film had a simultaneous debut in theaters and as an Internet download, becoming the first film ever to be commercially available in all countries at the same time. In April 2004, the film was released on DVD and is now available in more than 200 countries.

In addition to working in film and theater, Flemming is an activist on copyright issues. He has released *Nothing So Strange* as an “open source” project, which means all of the raw footage that makes up the film is released without copyright restrictions for anyone to use. The final cut of the film, however, remains protected by copyright.

Flemming founded the organization Free Cinema, which encourages feature filmmakers to create films under two rules:

1. No money may be spent on the production, and
2. The film must be released under a copyleft license.

Flemming says that filmmaking can now be “as inexpensive as writing novels” and that the copylefting practice is a way for new artists to gain notice and distribution in a marketplace dominated by large corporations. Free Cinema was inspired by the Open Source Software movement, which is guided by similar principles of freedom. Flemming is also the owner and operator of Fair Use Press, which distributes e-books critical of public figures such as Bill O'Reilly and Arnold Schwarzenegger for their stance on intellectual property law.

During the 2007 Slamdance film festival, Flemming saw a demo of the video game Super Columbine Massacre RPG! and hearing about it having its nomination pulled by the festival's founder, convinced fellow jurors to award it a “Special Jury Prize” for Best Documentary (an unofficial award not endorsed by the festival). The festival's founder, Peter Baxter, later told Flemming that legal considerations prevented SCMRPG from receiving the award.

In 2005, Flemming released his documentary *The God Who Wasn't There*. Through interviews with biblical and folklore scholars, Flemming investigates the evidence for the existence of Jesus, concluding that it is highly improbable he ever lived. Then, Flemming discusses the beliefs of conservative Christian fundamentalists, Christian moderates (who he argues simply enable the fundamentalists), and returns to confront the principal of the Christian school he attended as a child.

The documentary came out of the research he did for his next film, *Danielle*, about a girl who discovers proof that Jesus never existed and, as a result, is attacked by Christian fundamentalists who believe she is the Anti-Christ.

In April 2006, Flemming, along with the *Rational Response Squad* (an internet radio show), began the "War on Easter" to "provoke conversation about the dangers of religious belief". Participants were invited to place DVDs of the documentary or downloaded flyers in or near Christian churches and send in photos of these actions in exchange for DVDs. Flemming posted the photos on a website.

In late 2006, Flemming and the Rational Response Squad started the Blasphemy Challenge, which called on participants to upload videos to YouTube in which they "damn themselves to hell" by making their own statement which must include the phrase: "I deny the Holy Spirit", thus committing blasphemy against the Holy Spirit. The first 1001 users who did so received a DVD of *God Who Wasn't There*.

Between his major projects, Flemming has worked as a photographer (London Mail on Sunday, Los Angeles Times, L.A. Weekly), journalist (Filmmaker and Movieline magazines), awards show writer (1998 and 1999 Independent Spirit Awards), and songwriter.

KEYTHE FARLEY (BOOK)

Keythe is a graduate of UCLA and is an active member of the Actors' Gang and Evidence

Room theatre companies. Keythe has written for, produced and/or voice-directed episodes of *Rugrats*, *As Told By Ginger* and *The Wild Thornberries* for Klasky/ Csupo Inc. Keythe is also the co-author of *Bat Boy: The Musical* (with Brian Flemming and Laurence O'Keefe) which is the recipient of the 2001 Outer Critics Circle and Lucille Lortel Awards for Best Off-Broadway Musical.

RESOURCES USED IN DESIGN SCRIPT ANALYSIS:

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13 November 2008. *[http://en.wikipedia.org/wiki/Laurence_O'Keefe_\(composer\)](http://en.wikipedia.org/wiki/Laurence_O'Keefe_(composer))*

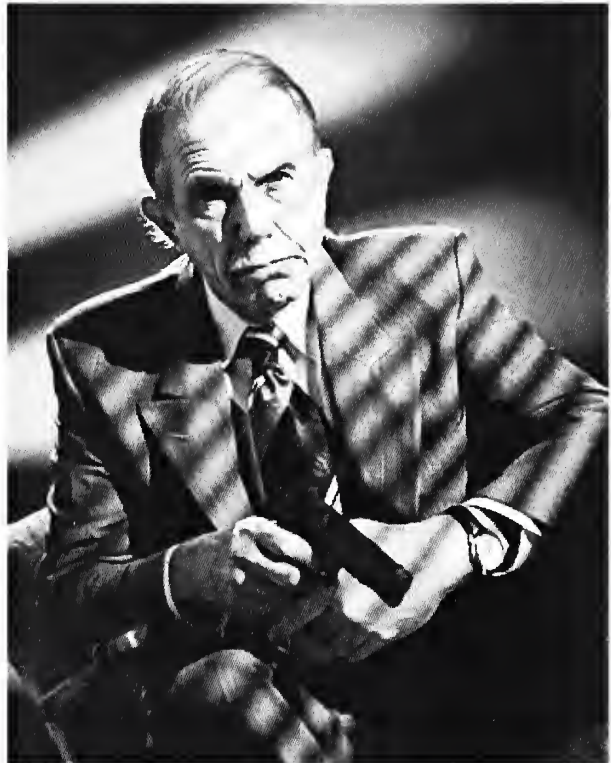
“Weekly World News.” Wikipedia: The Free Encyclopedia. 23 April 2008. 28 April 2008.

http://en.wikipedia.org/wiki/Weekly_World_News

SECTION 2

- *Research Images* -

FILM NOIR plays with the ideas of light and dark and silhouette. Light is used to draw and establish focus. Deep focus, or everything being in focus is common.



The shadow of blinds provides an interesting modeling across the person and adds a sense of mystery to him and a sense of forboding.



Chaotic nature and the lines of white and their contrast with the black. The lines converge to the person in the center and draw focus to him. They make him appear small and dominated.



How the light coming through the window and the door establish their shape yet the wall is dark and mysterious. The shadows add an eerie feeling to the image.



ABOVE: *Breaking down of the essentials of architecture and playing with light and shadow being cast upon the shapes of the windows and molding.*

LEFT: *The interesting dynamic of the woman looming over the man and the contrast between light and dark and how it draws focus.*

BELOW: *The epic nature of the environment and how it looms over and belittles the people.*





Shadow and the silhouette of the unknown is interesting. What exactly is it that we are seeing? Is it a man with a knife?



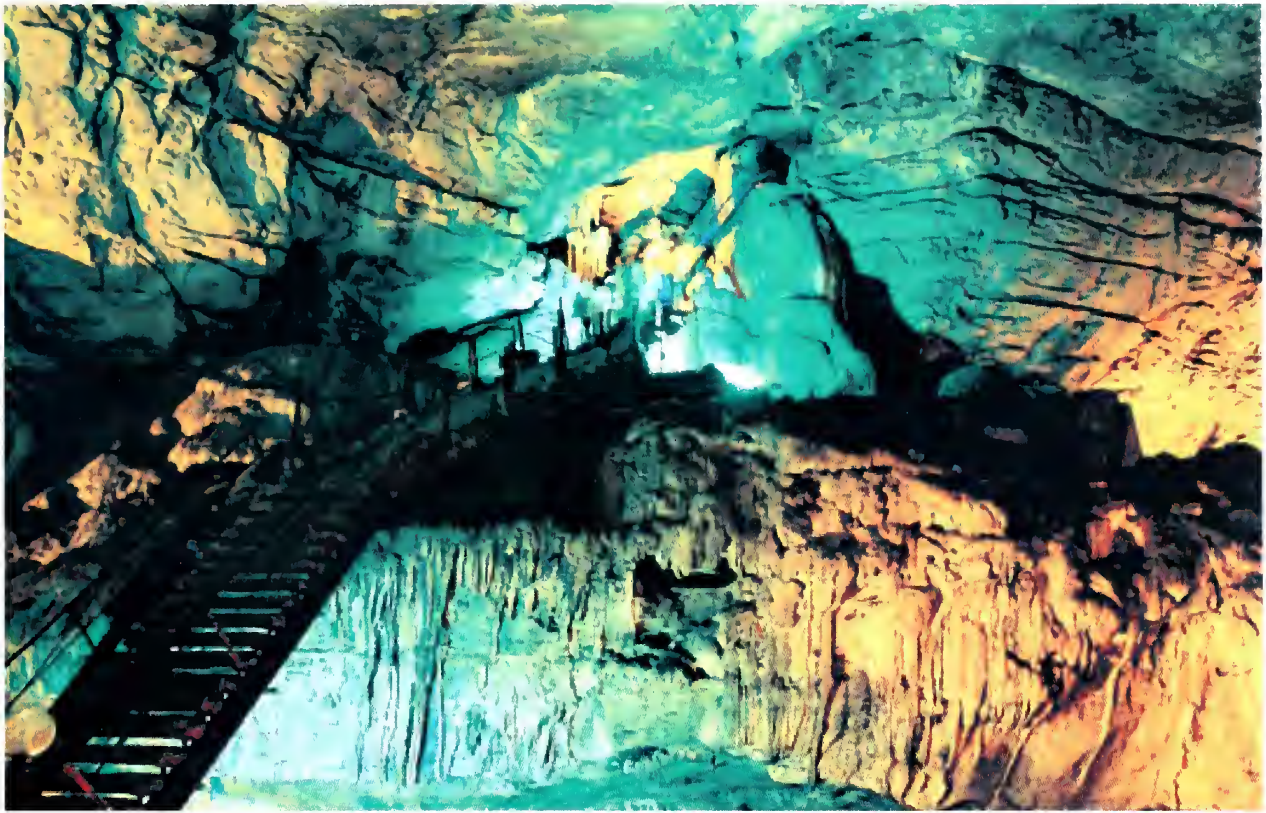
The shadow of the person in the background is mysterious. Like the bat boy, is he dangerous. That you cannot see his features is threatening.



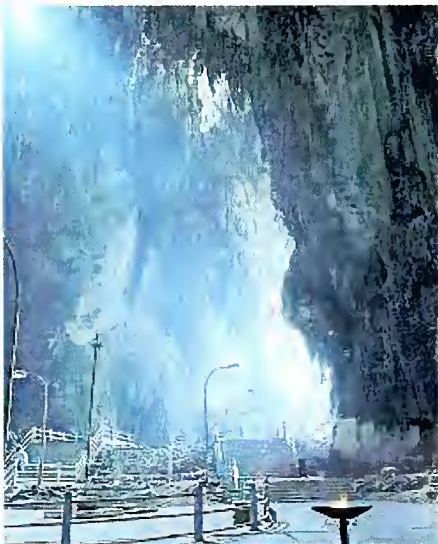
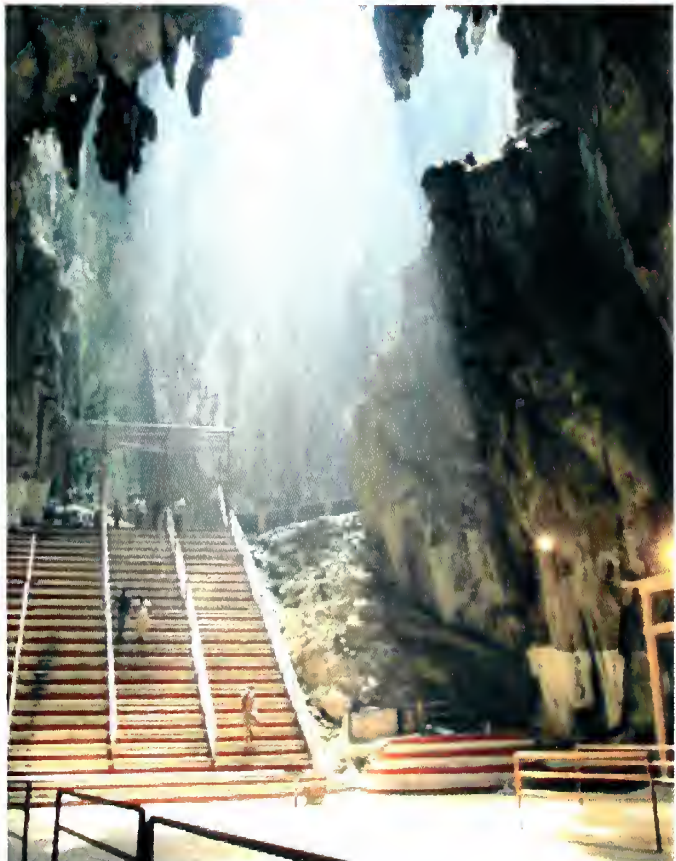
ABOVE: The interesting light angles and how it makes the woman look other worldly and mysterious.



LEFT: The silhouette of the people and the mysterious quality of the fog and how it hides the objects within it.



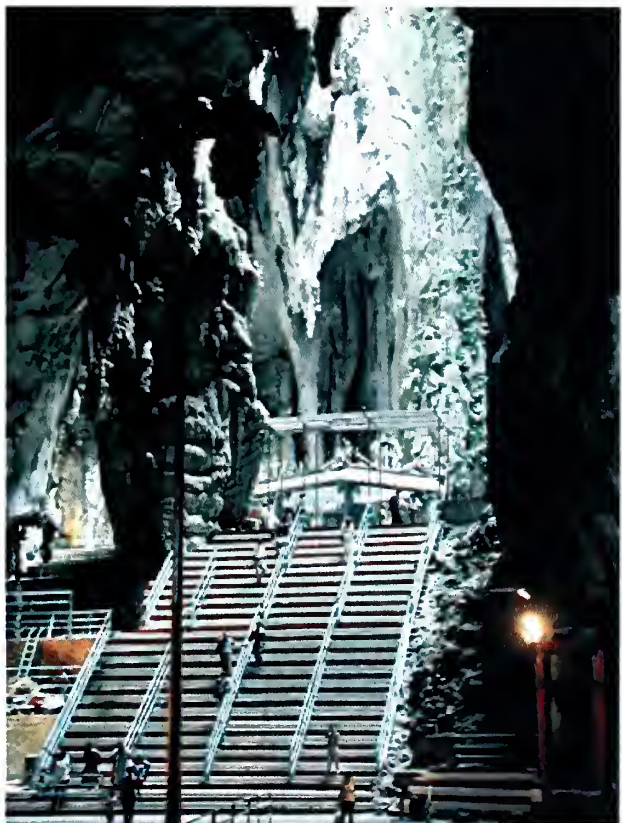
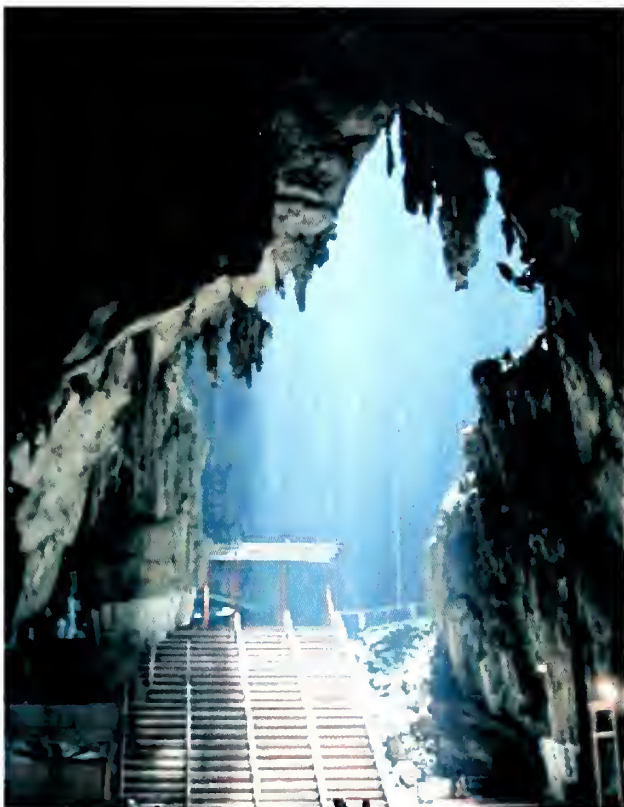
CAVES are unique and interesting places. How lights play in shafts of light being cast into caves and how artificial lighting brings out the modeling of the caves walls and the crevices is visually interesting and the shadows add to a mysterious and unknown atmosphere.

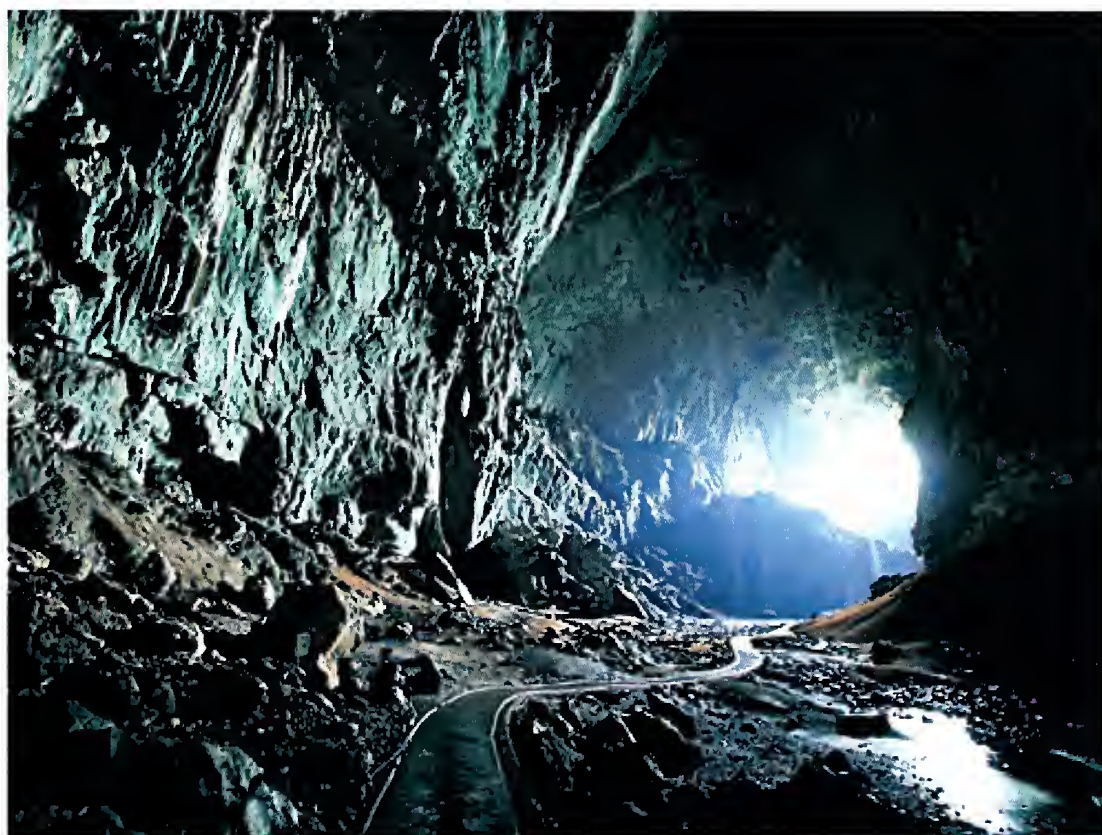
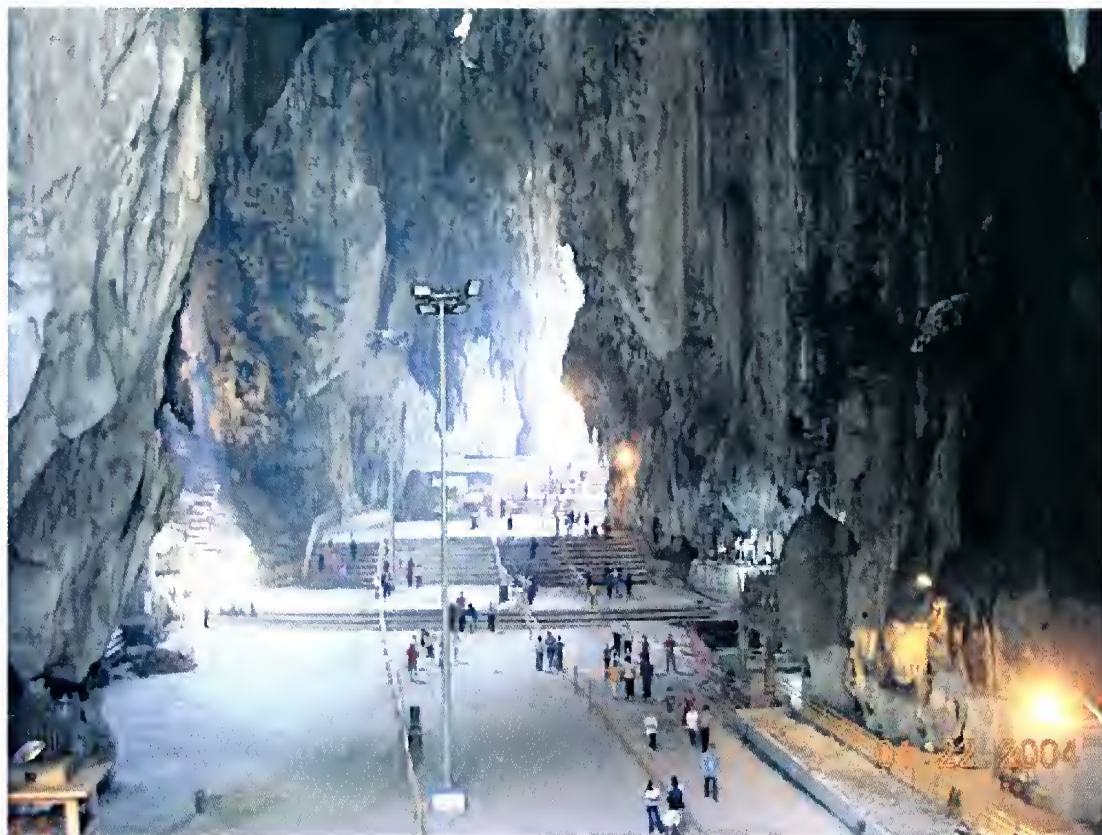






These caves with their unique juxtaposition of manmade and natural is interesting. This provides a dynamic of the organic battling with the imposed man-made structure. This dynamic parallels that of the bat boy and the townspeople of Hope Falls.



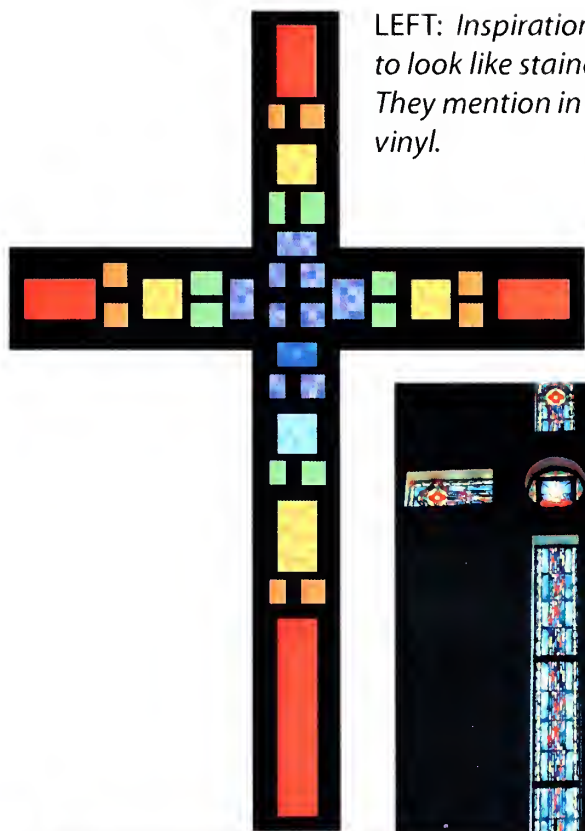




LEFT: Notice the shafts of light and how the cave dwarfs and looms over the smaller man made structures and stairs below. It is also interesting how the natural light and the street lights mimic each other.

RIGHT: The vegetation on the rocks provides an interesting texture. They provide a softness to the harsh rock walls. This foliage could make the cave in Bat Boy less harsh and cold.

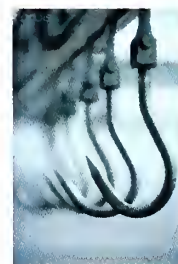




LEFT: Inspiration for the revival cross. Needed to look like stained glass but also be cheap. They mention in the play that it is made out of vinyl.



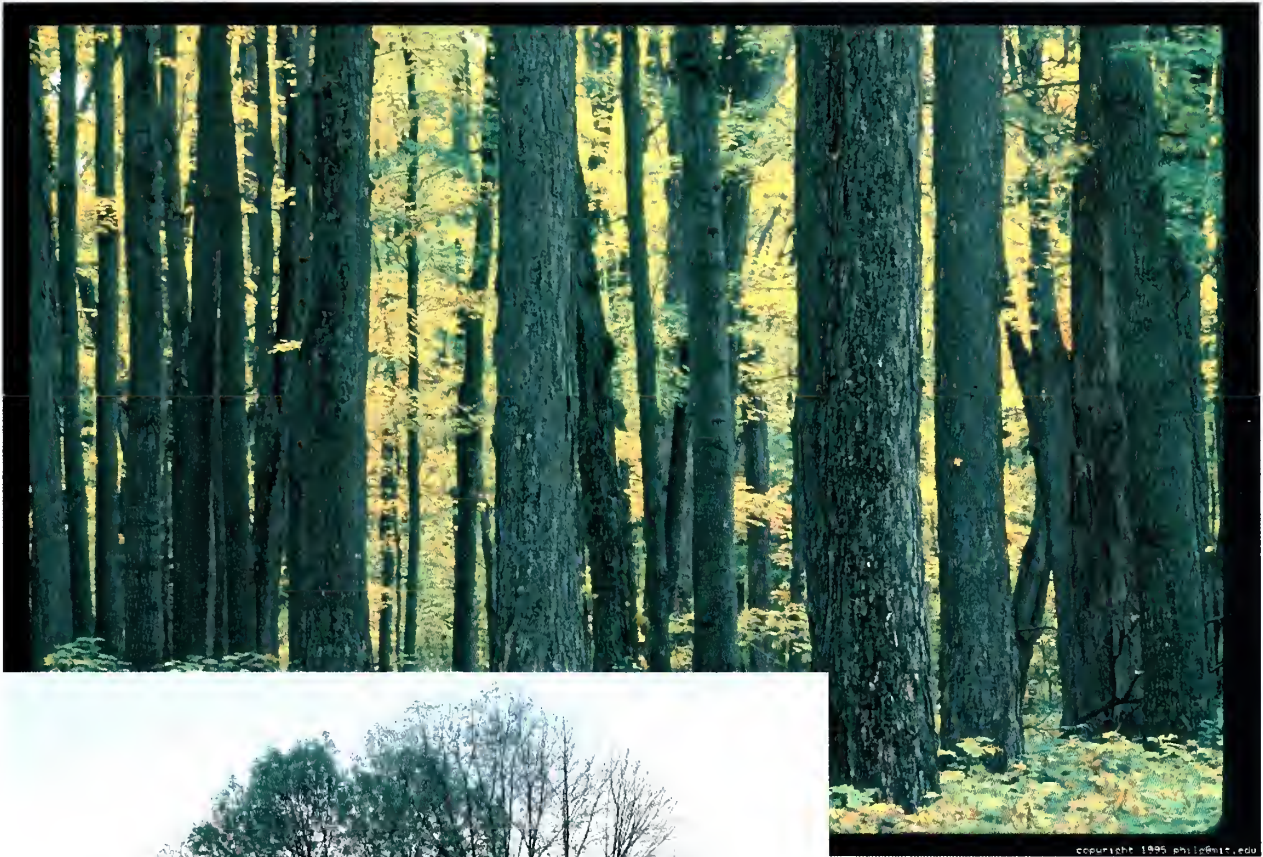
BELOW: Meat hooks for the interior of the slaughterhouse. They are cold and imposing. They hang from the ceiling and have an interesting shape. Not having meat on them is an interesting look.





FRONT DOORWAYS have an interesting dynamic to them. They are usually accompanied by windows both within the door itself and on either side of the door. For taller entry ways a trans light above the door might be incorporated.

LEFT: *The simple lines of this doorway with its arts and crafts inspired molding will work well for the Parker's front door. The solid molding running across the top is of particular interest.*



ABOVE: *The shape of the trunks of the trees, the vertical lines of the dark trunks juxtaposed against the golden and green leaves.*



RIGHT: *The dark shadows of the trees and the density of the forest. How the shapes and the reflection of the trees in the water are mysterious and eerie.*





LEFT: Hospital/Industrial windows. The clean shape and the interesting way of opening, only a third of the window being able to open, is interesting.



BELOW: The shape and lines of the windows on the second floor of the house.



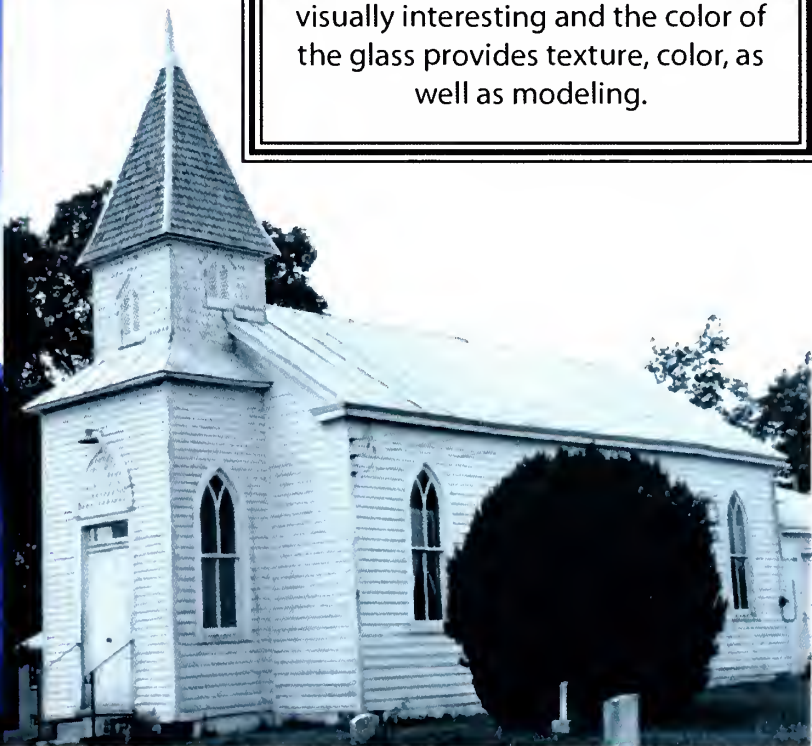


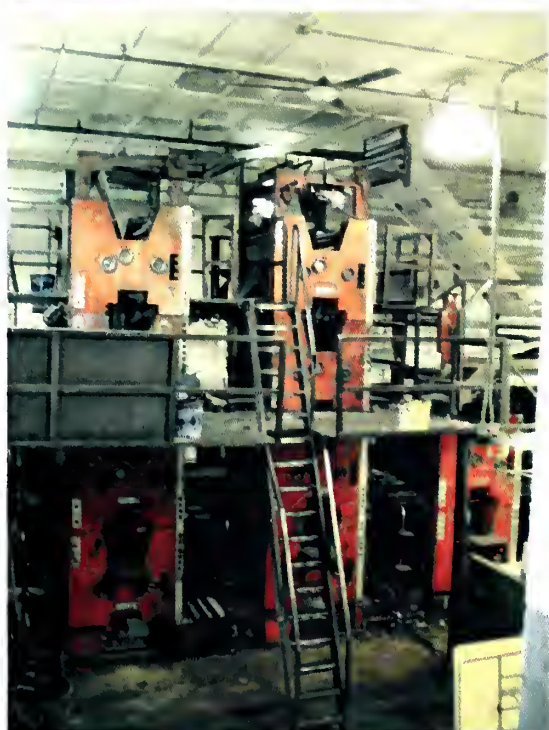
WEEKLY WORLD NEWS BAT BOY COVERS are always in black and white and packed with very graphic images and bold text. The text is always of some eye catching and provocative subject matter.



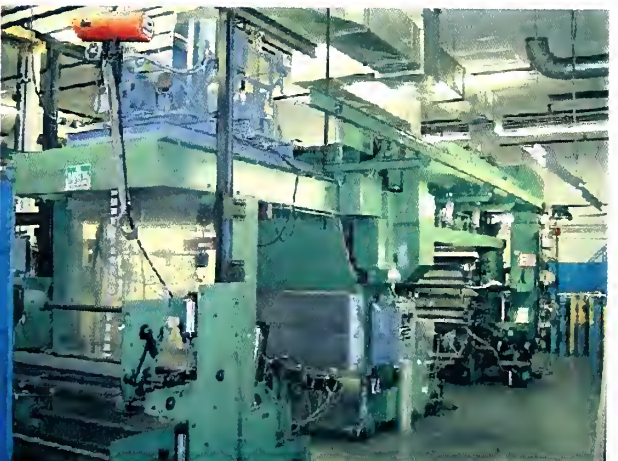
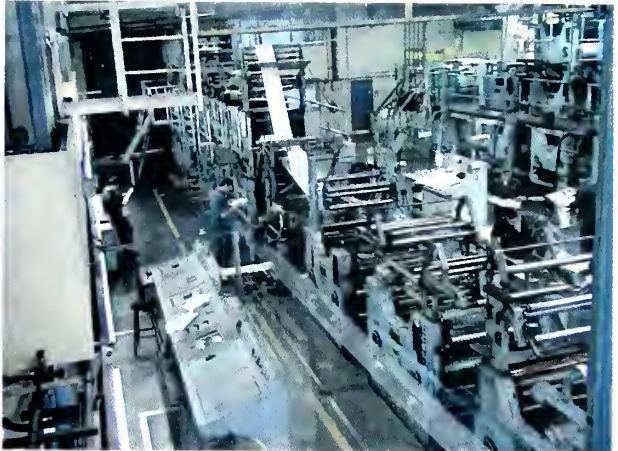


CHURCHES always have a cross somewhere in them and the windows of the churches seem to be important. The sunlight shining through them is visually interesting and the color of the glass provides texture, color, as well as modeling.





WEB PRESSES are the type of presses that the *Weekly World News* is printed upon. The industrial lines and structure of the scaffolding is interesting and could provide an interesting juxtaposition with the naturalness of the cave.



ROLLS OF PAPER used on the Web Presses are very large. They are stored stacked floor to ceiling in warehouses. When stacked so tall they dwarf people and are very imposing. When their covering is torn and they are exposed to the elements they can begin to resemble a more natural cave structure/environment.





LEFT: More of the large rolls of paper, these being stored on their side instead of being stacked top and bottom.

BOTTOM LEFT: The man on top of the rolls of paper reminded me of the bat boy climbing in a cave. Could I incorporate the idea of these rolls of paper into the cave environment?





ABOVE: The beams and structures of the camp meeting church. It resembles that of the scaffolding the surrounds a Web Press.



BOTTOM: The supports of the tent, both the poles as well as the guide lines that keep the tent taught and upright are the most visual and easily recognizable parts of a tent revival.



CAMP MEETING BOOK TENT, NEW YORK BOOK AND BIBLE HOUSE UNION SPRINGS N. Y.



SLAUGHTERHOUSES come in all shapes and sizes. I was looking for more urban/warehouse types of facilities that would fit into the film noir aspect. Large windows and clean, modern, industrial shapes and lines.

BELOW: Meat hanging on meat hooks inside of a slaughterhouse. This is too graphic for the musical. The hooks should be bare. Bare hooks can be just as visually interesting though.

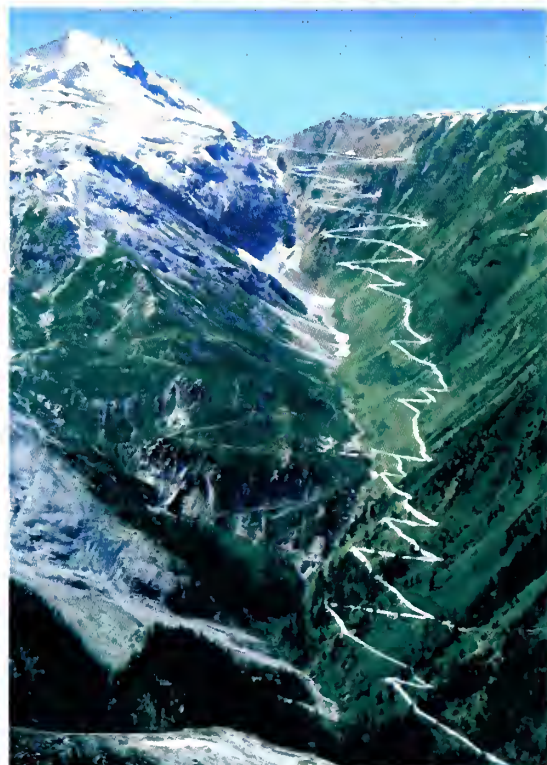




WAREHOUSES are dark and vast environments with most of the light coming through large windows or from overhead pendant lights. There are a lot of shadows and places to hide in these types of buildings and their facades are usually stone or brick. They resemble a cave in many ways.



WEST VIRGINIA
TOPOGRAPHY
is very
mountainous
and dotted
with tiny towns
much like that
of Hope Falls.





WHEELING, WEST VIRGINIA
is an actual town that is
mentioned in *Bat Boy: The
Musical*. It has a small town
feel about it, the buildings
are generally low lying and
the skyline is quite flat. It
has a main street, *Andy
Griffith Show* feeling to it.



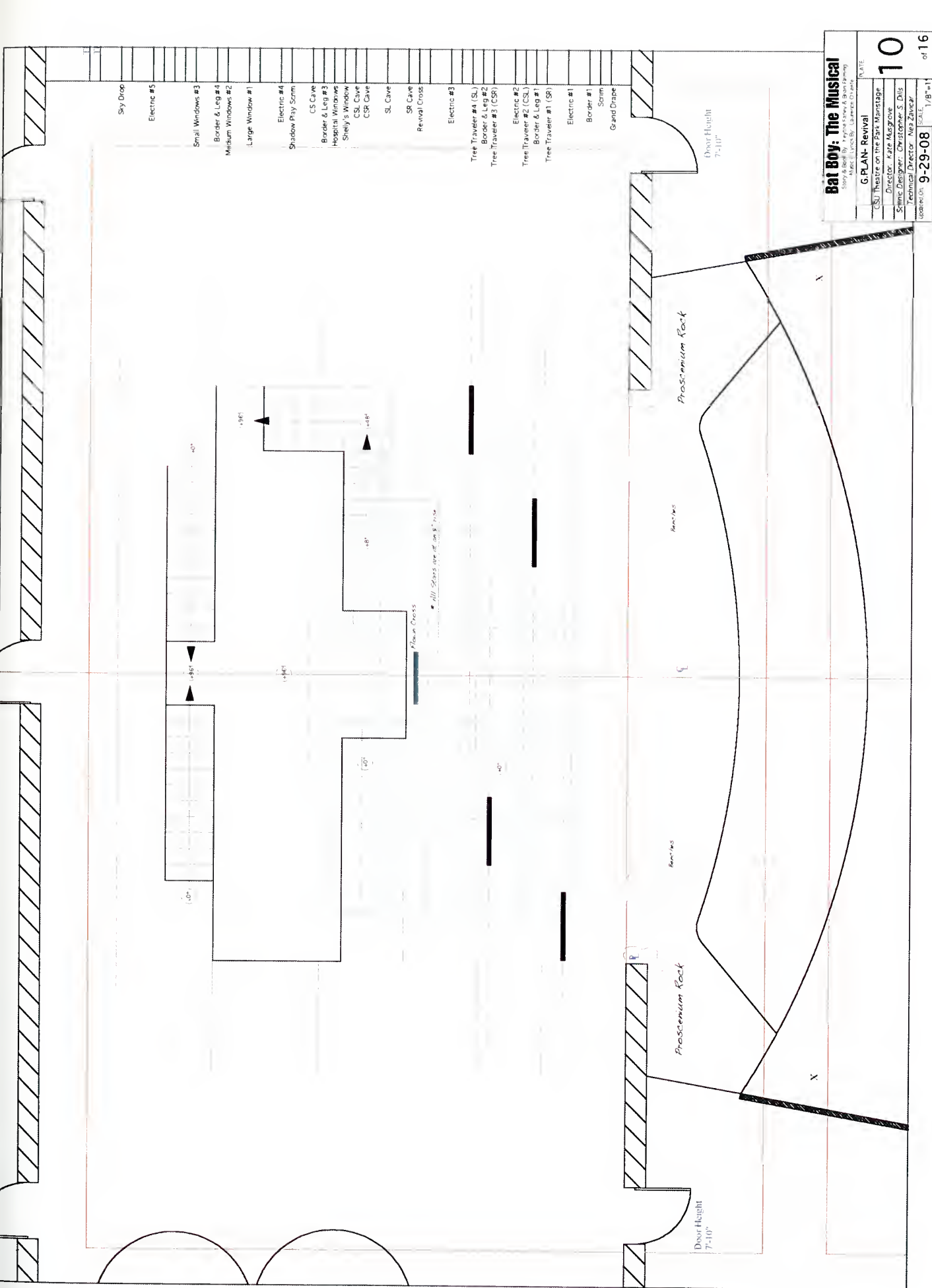
BELOW: Small town, main street of
Wheeling, West Virginia



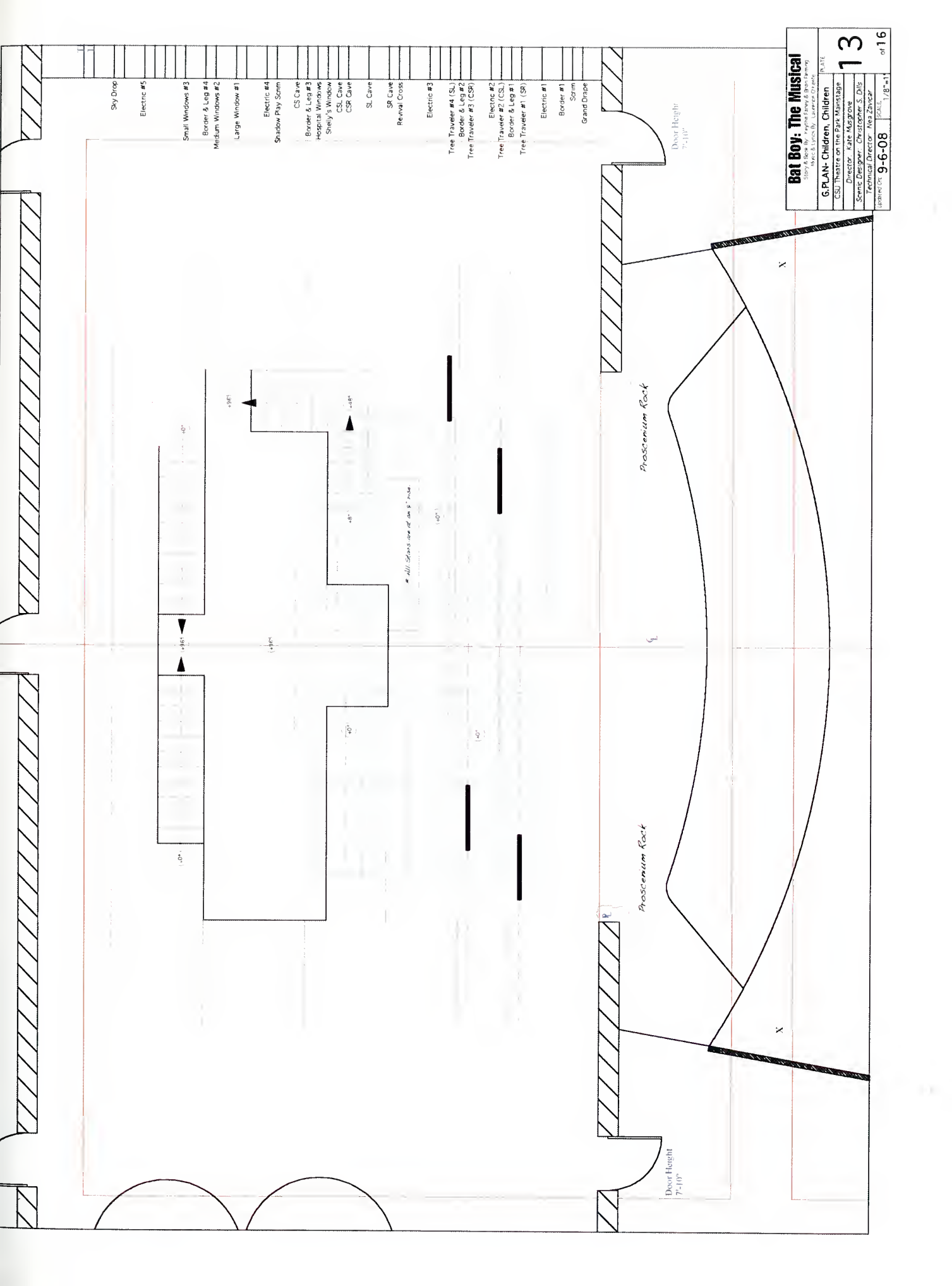


SECTION 3

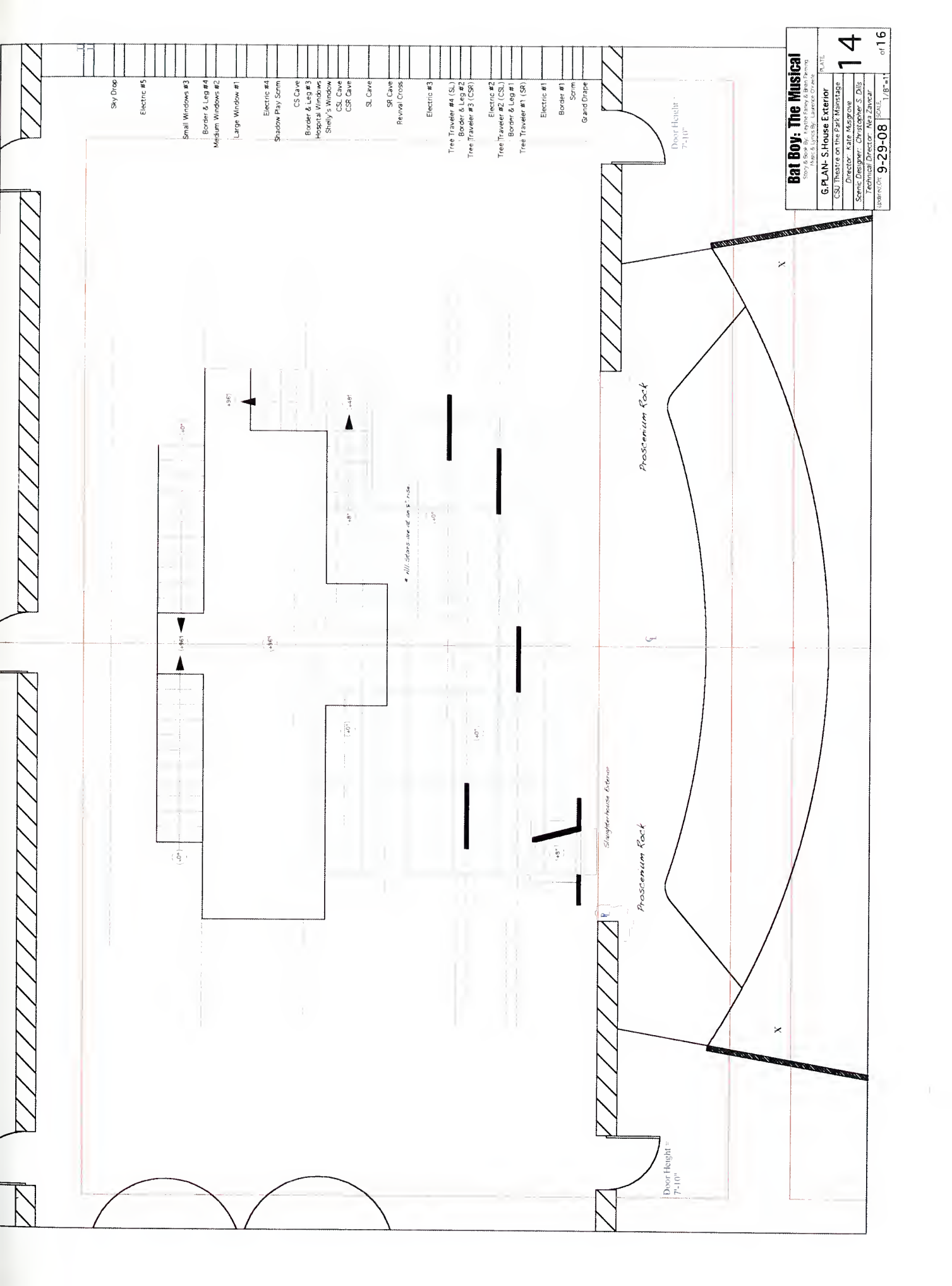
- *Draftings & Paperwork* -



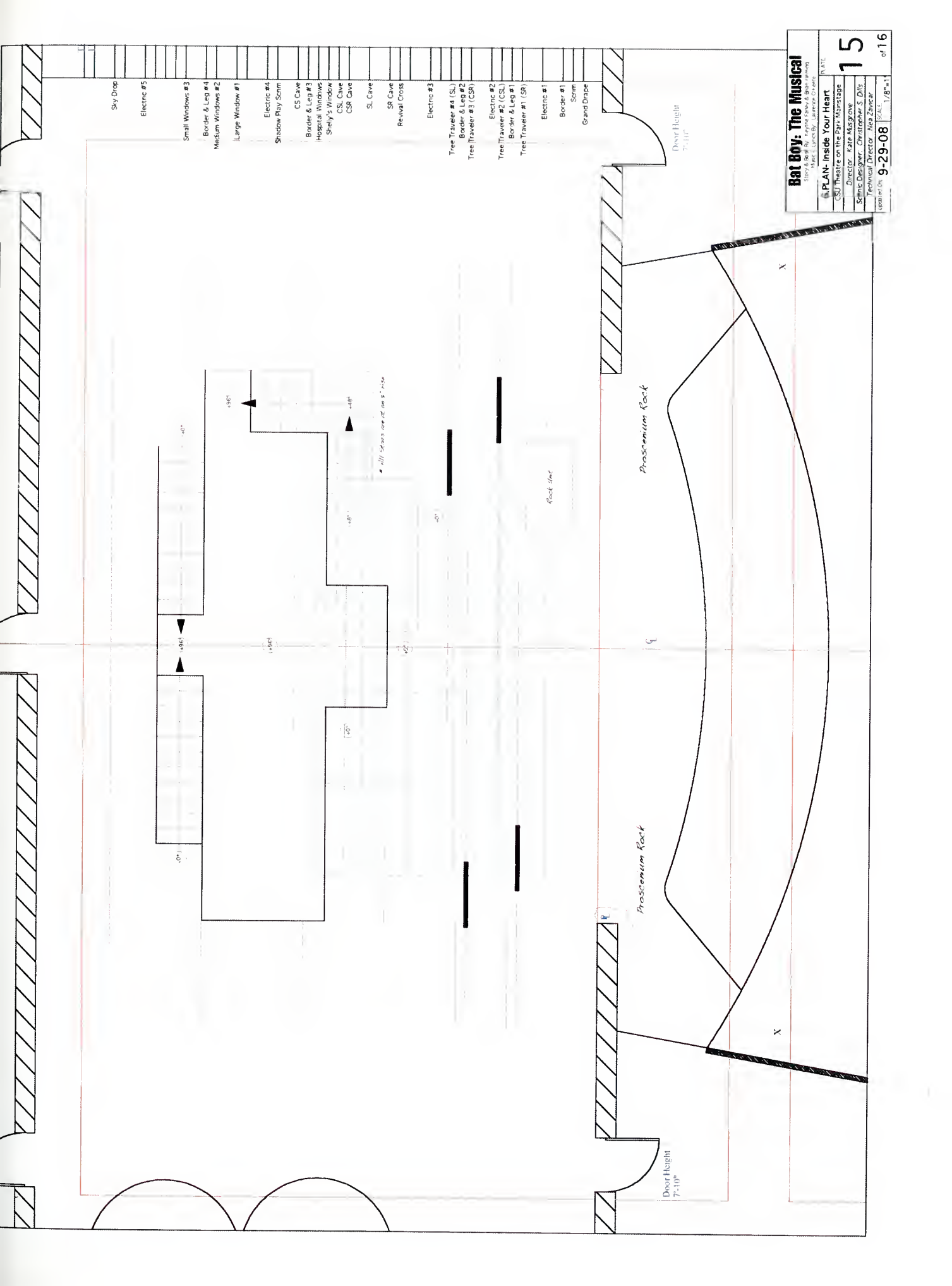
Bat Boy: The Musical	
Story & Book By: T. S. Arthur & John G. Thompson	
Music & Lyrics By: Laurence Olivier	
PLATE	
G.P.L.A.N. - Revival	
S.U. Theatre on the Bay Montage	
Director: Kate McGraw	
Scene Designer: Christopher S. Ellis	
Technical Director: Ned Zaver	
Drawing Date: 9-29-08	
Drawing Scale: 1/8"=1'	
of 16	



Bat Boy: The Musical	
Story & Script by: Stephen King & Lynn Collins Music & Lyrics by: Lawrence Coates	
DATE: 13	
G.PLAN- Children, Children	
CSU Theatre on the Park Mainstage	
Director: Kate Magrino	
Scene Designer: Christopher S. Dile	
Technical Director: Nea Zivov	
Labored On: 9-6-08	SCALE: 1/8"=1'
of 16	



Bat Boy: The Musical	
Story & Book By: Lyndee Eby & Brent Parnell Music & Lyrics By: Lawrence O'Keefe	
PLATE	
G. PLAN- S. House Exterior	
CSJ Theatre on the Park Mainstage	
Director: Kate Macgrove	
Scenic Designer: Christopher S. Dille	
Technical Director: Nora Zawack	
Revised On:	9-29-08
SCALE:	1/8"=1'
14	
of 16	



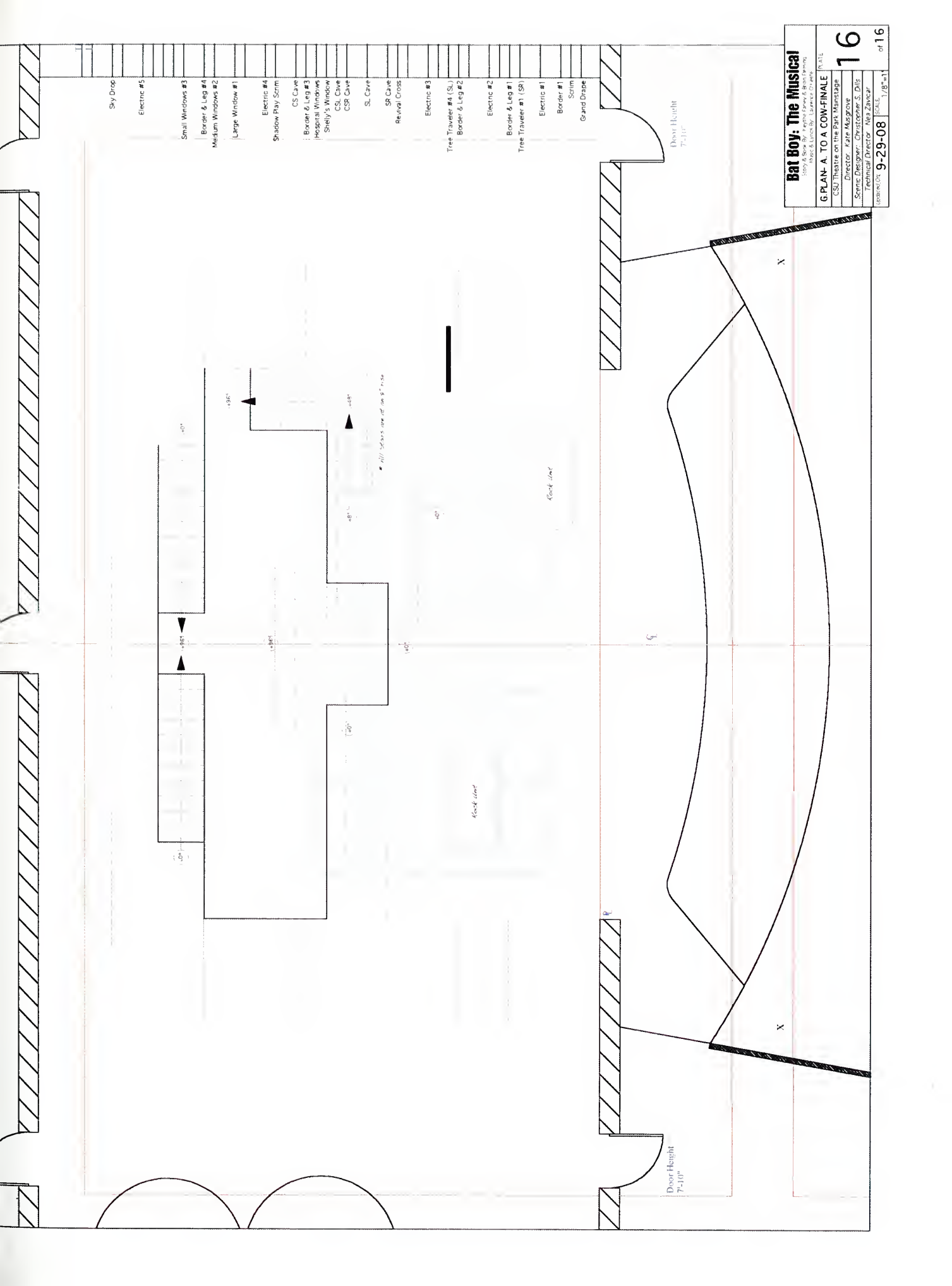
Bat Boy: The Musical
Story & Book By: Raymie Feltz & Gary Barwin
Music Lyrics By: Laurence O'Keefe

PLAN- Inside Your Heart
CSU Theatre on the Park Mainstage
Director: Kate Magzone
Set Design: Christopher S. Dills
Technical Director: Mike Zander

15

9-29-08
DATE
1/8"=1'

of 16
SCALE



Bat Boy: The Musical	
Story & Book By: Tregyn Evans & Brian Koppelman Music & Lyrics By: Lawrence Coughlin	
REVISED	
G PLAN- A. TO A COW-FINALE	
CSU Theatre on the Park Mainstage	
Director: Kate Maggione	
Scenic Designer: Christopher S. Dills	
Technical Director: Nea Zanczar	
Production	9-29-08
Scale	1/8"=1'
of 16	

16'-0"

Center Stage Cave Drop Elevation

NOTES:

- To be flown in and out.
- To be built out of Luan
- Do not throw away cut off, will be used elsewhere
- Needs to be reinforced with 1x4 backing

Bat Boy: The Musical
CS Cave Drop Elevation

UPDATED ON: 9-2-08

SCALE: 1/4" = 1'



NOTES:

- To be flown in and out.
- To be built out of Lauan
- Do not throw away cut off, will be used elsewhere
- Needs to be reinforced with 1 x4 backing

Center Stage Left Cave Drop Elevation

Bat Boy: The Musical
CSL Cave Drop Elevation

UPDATED ON: 9-2-08 **SCALE:** 1/4"=1'



12'-3"

18'-0"

Center Stage Right Cave Drop Elevation

NOTES:

- To be flown in and out.
- To be built out of Luan
- Do not throw away cut off, will be used elsewhere
- Needs to be reinforced with 1x4 backing

Bat Boy: The Musical
CSR Cave Drop Elevation

UPDATED ON: 9-2-08 SCALE: 1/4" = 1'

NOTES:

- To be flown in and out.
- To be built out of Luan
- Do not throw away cut off, will be used elsewhere
- Needs to be reinforced with 1x4 backing

Bat Boy: The Musical
SR Cave Drop Elevation

Stage Right Cave Drop Elevation

UPDATED ON: 9-2-08

SCALE: 1/4" = 1'

NOTES:

- To be flown in and out.
- To be built out of Luan
- Do not throw away cut off, will be used elsewhere
- Needs to be reinforced with 1x4 backing

Center Stage Cave Drop Elevation

Bat Boy: The Musical
CS Cave Drop Elevation

UPDATED ON: 9-2-08 **SCALE:** 1/4" = 1'



Front Elevation

UPDATED ON: 8-22-08



UPDATED ON: 8-22-08



Rear Elevation

UPDATED ON: 8-22-08

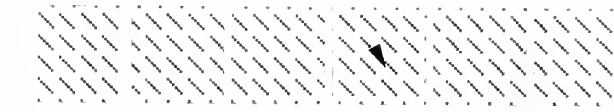


SL Elevation

UPDATED ON: 8-22-08

Windows are covered by a plywood plug to hide the window of the Parker living room.

Door size is negotiable. This is a 3'x7' door. The molding will change length based on the size of the door. Center the door in the flat and work out from there.



3/4" dimensional wood inset into door to keep plexiglass in place. The plexiglass will be centered in the door.

Hatching means transparent window. To be made out of plexiglass.

1" molding box affixed to the door.

Base molding is created by ripping grooves into lumber. The molding wraps around the 8" platform on the interior of the door unit.

Slaughterhouse Exterior

Elevation

Parker Interior of Door

Elevation

SCALE: 1/2"=1'

UPDATED ON: 8-24-08

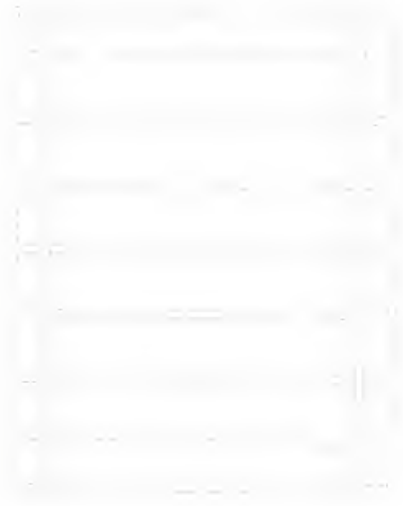


Door Section View

Door Ground Plan

SCALE: 1/2"=1'

UPDATED ON: 8-24-08



Cage Walls- Long Side



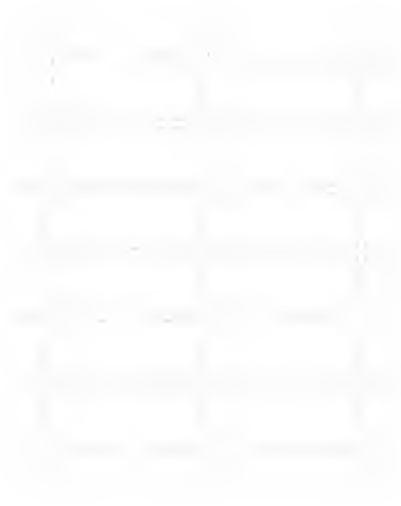
Cage Walls- Short Side



Cage Walls- Short Side w/ Door

Hinges
welded
to the
cage
and the
cage
door.

Latch
to keep
door
closed/
locked.



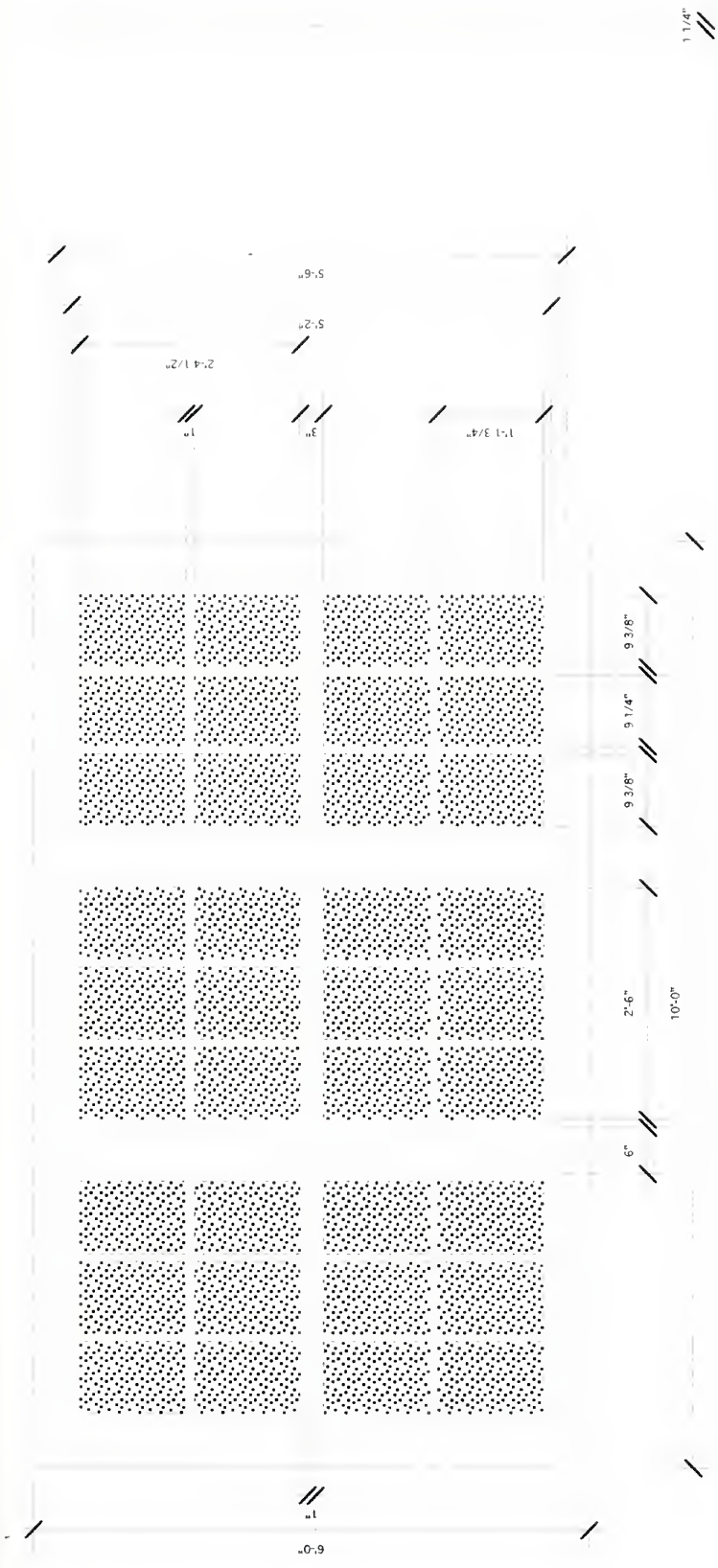
Cage Walls- Top

NOTES:

- Wheels need to be welded to the bottom of the cage. Weld angle pieces between the cage walls to help attach the wheels.
- All steel to be 1" box tube.
- Door to be able to hinge open.
- Cage must be able to be stood upon.

Bat Boy: The Musical
Cage Plans

UPDATED ON: 8-25-08 SCALE: 1/2"=1'



Window Elevation

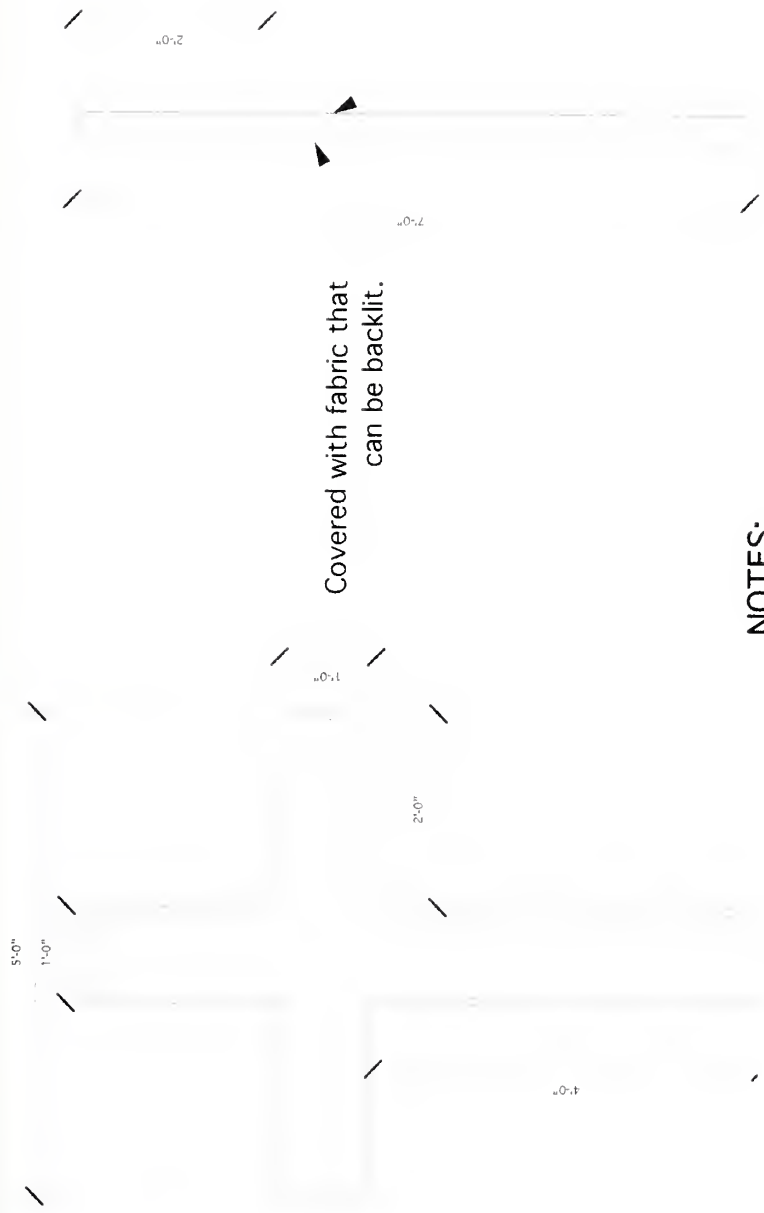
Window Section View

NOTES:

- To be flown in and out.
- Window openings need to be covered with scrim
- All wood to be painted white
- See section view for dimensioning detail

Bat Boy: The Musical
Shelly's & Hospital Window

UPDATED ON: 8-25-08 SCALE: 1/2"=1'



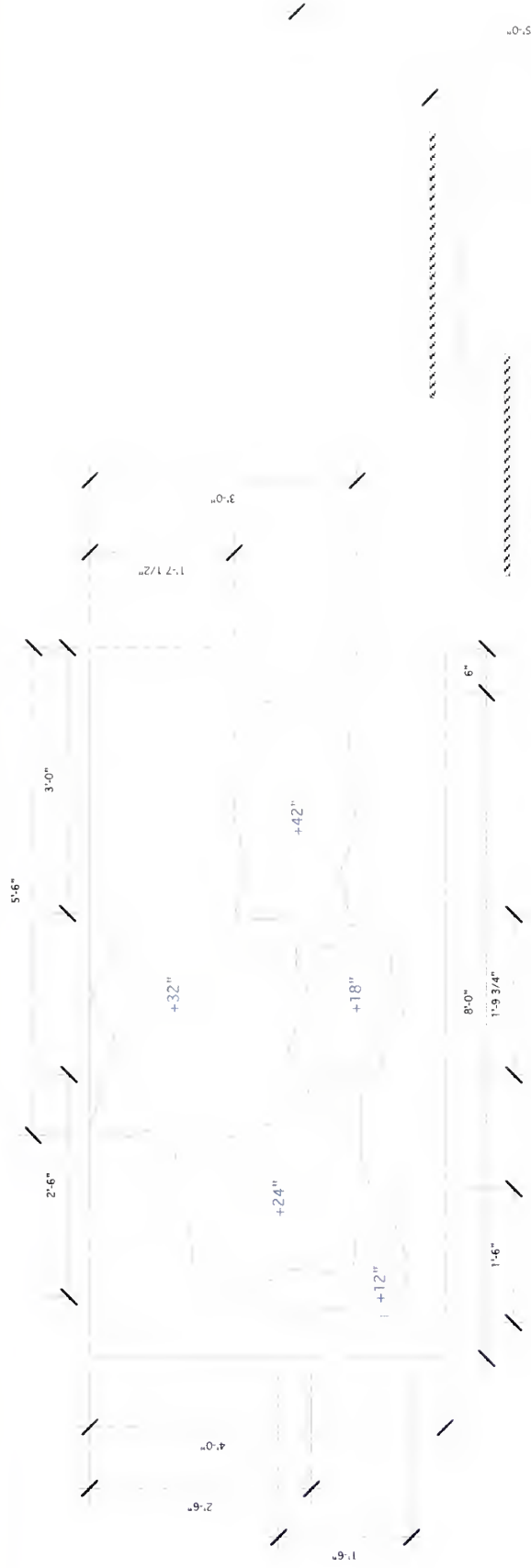
Covered with fabric that
can be backlit.

Back is faced with Lauan or
some sort of plywood to
block light spill from the
back.

NOTES:

- To be framed out of 1x4 lumber
- Front to be faced with scenery muslin or other material to be determined by the scenic designer/lighting designer
- Backside to be faced with Lauan
- Piece to be flown in and out
- Inside of the cross needs to be painted white to help reflect the light.
- Lights need to be attached inside of the cross. See lighting and scenic designer about how to do this.

Bat Boy: The Musical
Revival Cross



Ground Plan

NOTES:

- Bat Boy DOES NOT climb up the backside of the rock tower. The 5' rock piece is to be constructed out of the large blocks of foam from University Hall.
- Cut all level tops out of 3/4" plywood with jigsaw & reinforce with 2x4.
- Leg each level with 2x4, levels will overlap, cut legs to fit.
- Legs will be used to back foam that will be placed in the open areas. There should be enough legs or support cross pieces to allow the foam to be affixed to it.
- The platform must roll. Please face all sides with masonite to reduce the gap between the platform and the stage floor.

Elevation

Bat Boy: The Musical
Stage Left Rock Unit

UPDATED ON: 9-6-08 **SCALE:** 1/2"=1'

Bat Boy: The Musical

Tree Plans

Attach 1' pieces of luan to each side of the steel flats. Then cut out the shapes from the luan. Shapes can be altered depending on the support steel that needs to be added to the steel flats.

Trees are made from the steel framed, luan faced flats. Three flats tall, all bolted together. These are to be flown in and out and attached to traveller track. See line set schedule for line set placement.

NOTES:

1. Save all cut off from the luan pieces. These are to be used for cave dressing on the underside of the platform unit.
2. Please tape/dutchman/joint compound all seams between the luan and the flats
3. The luan pieces should be flush with the luan all ready attached to the flats.

UPDATED ON: 8-27-08

SCALE: 1/4"=1'

- Stage Right - - Center Stage Right - - Center Stage Left - - Stage Left -

SCENE/SONG		SCENIC PIECE			FLY PIECE	
		ONSTAGE	SL & SR & k Unit Shelly's Bed Vanity w/ Chair Chest Hospital Bed Hospital Table Hospital Chair Door Unit	IN	Scrim (HC)	
* All legs, borders, and electrics in @ trim. refs flown out in Act position.			SR Cage			SR Cave (14)
			DSR Parker Chair Unit			SL Cave (15)
			SL 4 Cubes			CSR Cave (18)
			DSL Hutch			CSL Cave (19)
			DSL Dining Table 4 Dining Chairs 4 Benches			CS Cave (27)
						FSB (37)
						CYC (38)
1,1	The Cave			OUT	Scrim (HC)	After overture w/ Water Sounds
					SR Cave (14)	1 Pg. 10 With SR Back Unit
	Hold Me, Bat Bq		SL	OFF	SL Cave (15)	2 Pg. 10 With SL Back Unit
			SR	OUT	CSR (18) & CSL (19) Cave	Pg. 10 "Would No One..."
			SL	OUT	CS Cave (27)	Pg. 11 "Or Would..."
			SL	ON	Small Windows (32)	Pg. 10 "Would No One..."
			SR	ON	Medium Windows (29)	Pg. 10 "Or Would..."
			SR	ON	Large Window (28)	Pg. 12 "Hold me Bat Bq"
			SR	ON	Shelly (20) & Hospital (21) Windows	Pg. 13 "Hold me Bat Bq"

SCENE/SONG			SCENIC PIECE			FLY PIECE		
		Pg. 18	ON	SR				
1,3	Parker Living Room				Cage in Quickly to get in, Door S			
			MOVE		P. Chair Move US			
1,4	Slaughterhouse	Pg. 26	ON	DSR	2 Benches			
			PRESET		Flash Cards	Scrim (HC) 1	Pg. 25	At end of 1,3, after light fade- Pg. 25
						3 Pendant Lights	Pg. 25	Top of Scene, with Scrim
						Meat Hooks	Pg. 25	Top of Scene, with Scrim
1,5	Parker Living Room	Pg. 30				Scrim (HC) 1	Pg. 30	End of Scene 1,4, after Fade
	"Dance w/ Me..."		OFF	DSR	2 Benches	3 Pendant Lights	Pg. 30	End of Scene 1,4, w/ Scrim
						Meat Hooks	Pg. 30	End of Scene 1,4, w/ Scrim
1,6	Hospital	Pg. 34	OFF	SR	Cage	Hospital Window (21)	Pg. 34	Top of Scene- Lights Up Before Flying Out
	"Mrs. Baylor's Lullaby"		MOVE		P. Chair Move DS	Large Window (28)	Pg. 34	Top of Scene- With Hospital Window
					CLEAN UP SET			
1,7	Parker Living Room	Pg. 36	ONSTAGE		Flash Card on Door	Hospital Window (21)	Pg. 36	End of Scene 1,6, after fade
	"Show You a Thing..."					Large Window (28)	Pg. 36	End of Scene 1,6, with Hospital Window
1,8	Town Hall	Pg. 43	ON	DSL	2 Benches	Scrim (HC) 1	Pg. 43	End of Scene 1,7, after fade
	"Christian Charity Reprise"		MOVE	DSR	2 Benches			
					Take Flash Card of Door	3 Pendant Lights	Pg. 43	End of Scene 1,7, with Scrim
					Clear Set of Props			

SCENE/SONG			SCENIC PIECE			FLY PIECE			
1,9	Parker Living Room "Home For You Reprise)	Pg. 47	MOVE		Add 4th Dining Chair	OUT	Scrim (HC) 3 Pendant Lights	1 Pg. 46	End of Scene 1,8, after fade
	"Comfort and Joy"	Pg. 52	OFF	SR	Door- Pg. 54	OUT	Shelly Window (20) Large Window (28) Hospital Window (21)	1 Pg. 53 1 Pg. 53 2 Pg. 56	"Oh Honey." "Oh Honey." "And..."
				SR	Parker Chair Unit Pg. 53 "Oh Honey"	IN	Scrim (HC)	1	END OF ACT 1
	INTERMISSION		OFFSTAGE	DSR	2 Benches	IN	All Tees (4,6,8,10) SR Cave (14) SL Cave (15) CSR Cave (18)	3	TREES & OFF STAGE POSITIONS
				DSL	2 Benches				
				USC	Lab Table				
				SR	Door Unit Slaughterhouse				
				SL	Vanity & Chair		CSL Cave (19) CS Cave (27) Small Windows (32) Medium Windows (29)		
			STRIKE	SL	Shelly's Bed	OUT			
				SL	Chest				
				SR	Hospital Table				
				SR	Hospital Chair				
				SR	Hospital Headboard				
				SR	Hospital Dressing				

SCENE/SONG			SCENIC PIECE			FLY PIECE		
2,1	Revival Tent	Pg. 58	DSR	2 Benches	Revival Cross (13)	1	Pg. 58	Beginning of Song as Scrim goes out.
	"A Joyful Noise"		ON		Scrim (HC)	1	Pg. 58	Top of Scene
					Tree #2 (6)	1	Pg. 58	With Cross, dp of Scene
			DSL	2 Benches	Tree #3 (8)	1	Pg. 58	With Cross, dp of Scene
		Pg. 65	DSR	2 Benches	Revival Cross (13)	1	Pg. 65	"AHHHH..."
			OFF		Tree #1(4)	1	Pg. 65	"Find the Bat Boy."
					Tree #4 (10)	1	Pg. 65	"Find the Bat Boy."
2,2	The Woods	Pg. 66			Tree Move #1- All Tees (4,6,8,10)			
	"Three Bedroom House"				Tree Move #2- All Tees (4,6,8,10)			
					Tree Move #3- All Tees (4,6,8,10)			Pan and Characters hide behind Tree #2, it moves offstage left
					Tree Move #4- All Tees (4,6,8,10)			Pan and Characters behind Tree #2
2,3	Clearing In The Woods	Pg. 71			All Tees (4,6,8,10) Move to "Children, Children" Position			"Children Welcome Home..." Pan is Visible
	"Children, Children"							
2,4	Exterior of Slaughterhouse	Pg. 74	ON	SR Exterior of Slaughterhouse	All Tees (4,6,8,10) Move to Ext. Slaughterhouse Position		Pg. 74	"You're Gonna Fly..."

SCENE/SONG			SCENIC PIECE			FLY PIECE	
			SR	OFF	MOVE		
2,5	"Inside Your Heart"	Pg. 76		ON	Exterior of Slaughterhouse	All Tees (4,6,8,10) Move to "Inside Your Heart" Position	End of Scene 2,4, Beginning of music for "Inside..."
			SL	ON	Rock Unit		Pg. 76
2,6	"Apology to a Cow"	Pg. 80	SR	ON	Rock Unit	All Tees (4,6,8,10) Move to "Apology" Position	End of Scene 2,5, Sound of cow dying
		Pg. 82	USC		Lab Table, Pg. 82	Small Scrim	Pg. 82 "I Remember Everything..." w/ Lab able
		Pg. 84				Bat Swoop #1	Pg. 84 Timed w/ Music
						Bat Swoop #2	Pg. 84 Timed w/ Music
						Bat Attack (All Five Bats)	Pg. 84 Timed w/ Music
						Bat Gggle	Pg. 84 Timed w/ Music
						Bat Bounce #1	Pg. 84 Timed w/ Music
						Bat Bounce #2	Pg. 84 Timed w/ Music
						Bat Bounce #3	Pg. 84 Timed w/ Music
						Bat Bounce #4	Pg. 84 Timed w/ Music
						Bat Attack Out (Fly Rail)	Pg. 84 "I felt the bats release"
			USC		SET UP- Birthing Cubes and Props- As soon as Bat Attack Lights Out		
			USC	MOVE	STRIKE- Birthing Cubes and Props- As soon as Bat Attack Lights Out		
	"Finale: I Imagine You're Unset"	Pg. 86	USC	OFF	Lab Table- "Wrong"		
	"Finale: Hold Me, Bat Boy (Reprise)"	Pg. 90					

Item		Height	In Relation to Proscenium Opening
Cave Drop	SR	0'	Lands on the Deck Floor. Should be even with SR edge of the platform.
	CSR	8'	Lands on top of platform. 1'-6" should be into the center 8' section of the platform that corresponds with the center jut out.
	CS	16'	Centered on Center Line
	CSL	8'	Lands on top of platform. 1'-6" should be into the center 8' section of the platform that corresponds with the center jut out.
	SL	4'	Lands on 4' Platform SL. Should be even with SL edge of platform.
Cross		12'	Centered on Center Line
Hospital Window		10'	Centered in Distance from Center Platform Jut out and the End of the Platform Façade. SR of Center Jut Out.
Shelly Window		10'	Centered in Distance from Center Platform Jut out and the End of the Platform Façade. SL of Center Jut out. Do not include the far SL steps.
Small Windows		18'	2' from SR & SL Proscenium Opening/Platform Edge
Medium Windows		16'	6' From SR & SL Proscenium Opening/Platform Edge
Large Window		12'	Centered on Center Line
Pendant Lights	# 1 (SR)	10'	2' From SR Proscenium Opening, Toward Center Line
	# 2 (CS)	10'	Centered on Center Line
	# 3 (SL)	10'	2' From SR Proscenium Opening, Toward Center Line
Meat Hooks	# 1 (SR)	8'	5' from edge of SR proscenium opening, towards offstage.
	# 2 (SR #2)	11'	3' from edge of SR proscenium opening, towards offstage.
	# 3 (SR #3)	9'	2' from edge of SR proscenium opening, towards offstage.

SECTION 4

- *Process Photographs* -





SECTION 5

- *Production Photographs* -

Inside Your Heart



Apology to a Cow



Kill the Freak!



Children, Children





Parker Front Door

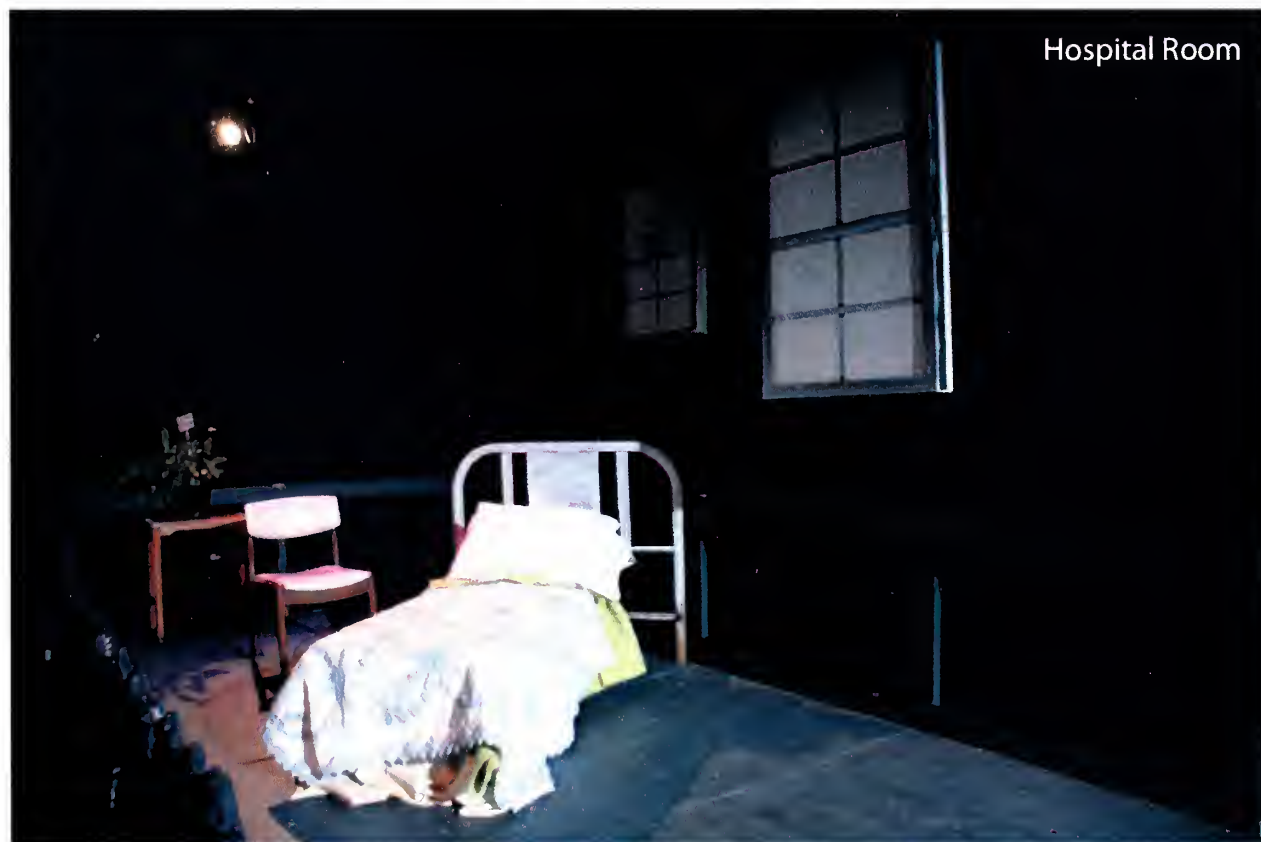
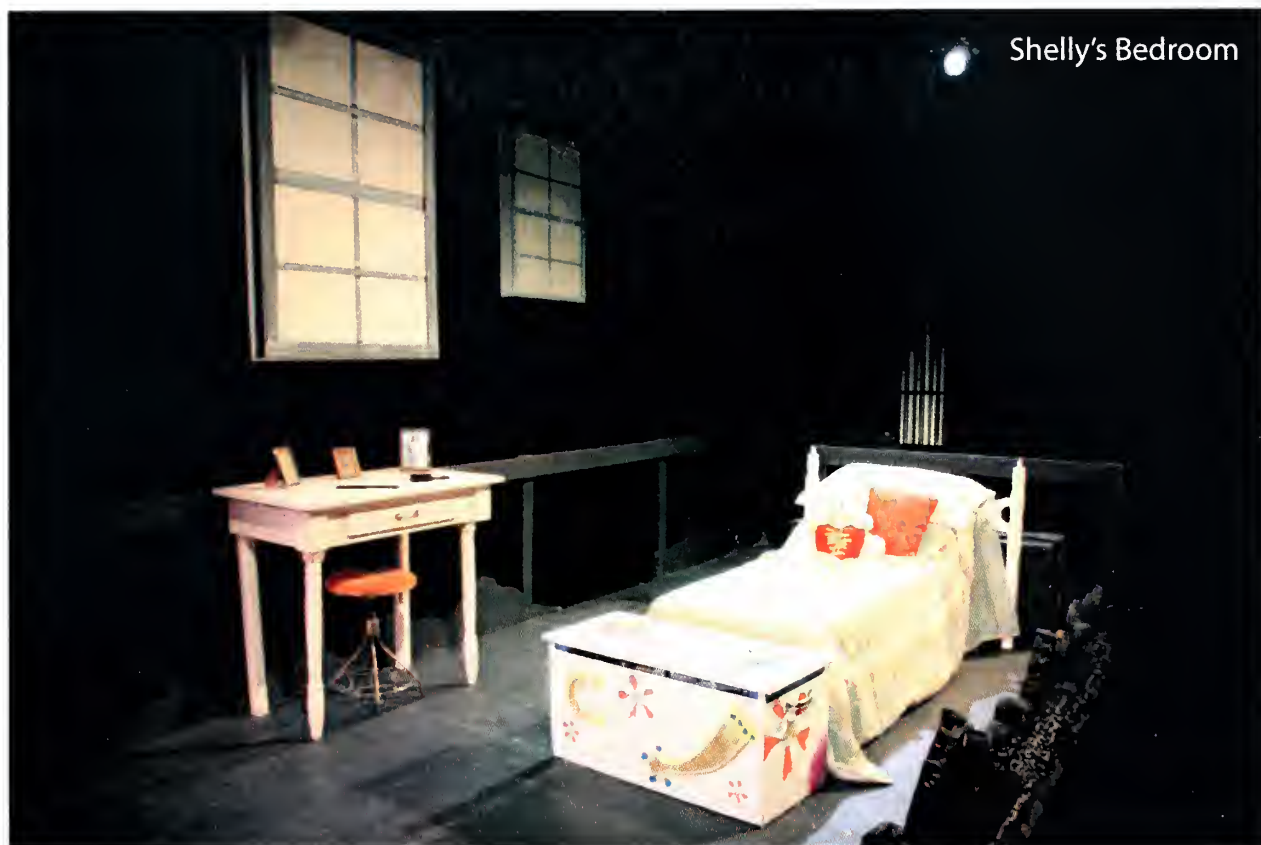


Revival Cross



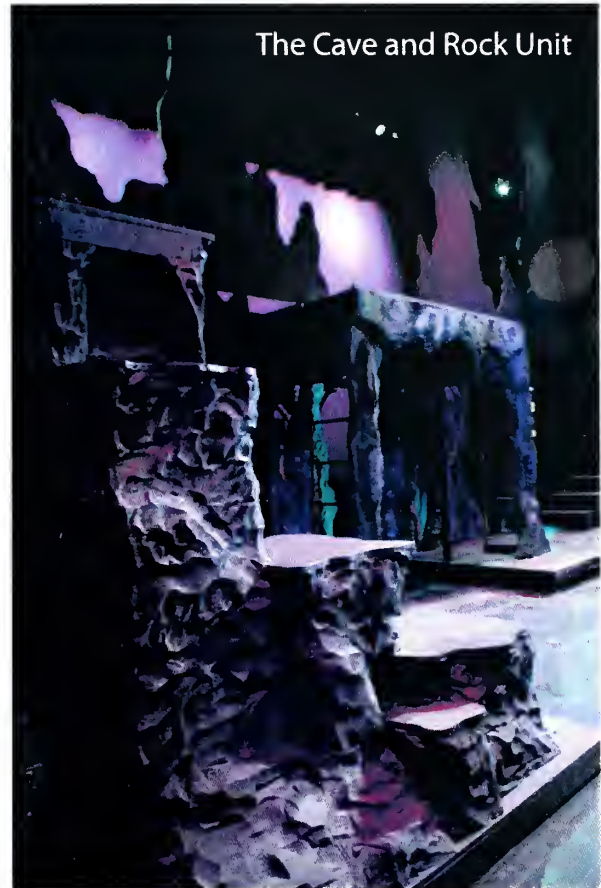
Dance with Me, Darling











SECTION 6

- *Postmortem* -

Postmortem for *Bat Boy: The Musical*

I began the process of designing this production of *Bat Boy: The Musical* during the month of May 2008. I was attempting to get ahead and begin the process early so that the scene shop could begin building the set over the summer. This show was slated to be the first production of the 2008-2009 theatre season. It was also to be the first musical in the new Theatre on the Park, making it the the first musical to be staged by the Columbus State University Department of Theatre since *Once Upon a Mattress* during the 2006-2007 theatre season. I wanted to ensure that we had enough time to get this show on its feet and solve any problems that might arise.

The overall concept for this production was man versus beast and what is the actual definition of what makes a person civilized. The show asks the question: is it truly the bat boy who is wild or is it the townspeople of Hope Falls? The director's goal was to show how truth is only revealed in the bat boy's environments of the cave and the forest and that no matter how hard he tried he could not escape who he truly was. This show wants the audience to realize that we should all accept and be happy with who we are. To express these notions visually, I make the bat boy's cave an ever present figure that loomed in the background as well as encroached upon and up the proscenium arch. These elements were the upstage cave platform and the rock units at the downstage right and left corners.

The large upstage cave unit platform also provided an answer to the requirements of the show's staging. The closing song of Act I, "*Comfort and Joy*", requires all of the locations previously seen in the show to be seen all at once on the stage. These included the town hall, the Parker living room, Shelly's bedroom, and the hospital room. The large number of locations meant that multiple set wagons were not possible. A tall platform incorporated into the set as Shelly's Bedroom and the Hospital Room would be the solution. Ultimately, the cave served to

further the story and provided adequate sight lines for a complicated musical number.

The largest challenge that I faced during this process was communication and getting my ideas, both on paper and verbally, across to other people. Something that I have noticed is that I tend to do everything myself because I find it easier than explaining what I desire to someone else. This was impossible for this production, nothing would have been accomplished if I had operated like this. In addition to delegating work to the build and paint crew, I had to accept the quality of work that was given to me. I had to realize that my expectations of others and their work are often too high and I need to be grateful for the work given me and work on better relating what I expect the final product to look like.

Being a student in such a leadership position as Scenic Designer can be intimidating and overwhelming. Working alongside faculty designers and directors as equals is stressful. They have years more experience than I do. Not letting them run over me with their ideas and getting them to hear my ideas proved to be challenges. Such a creative team of people can be very strong willed and outspoken. I had to find the fine line of hearing the others on the design team out, taking what was helpful from of their ideas, incorporating them into my own ideas, and keeping the original flavor of my own ideas/design.

I think there was a great deal of miscommunication or a failure to communicate between the design team, directors, orchestra, the choreographer and myself. Too often during the rehearsal process, things that were needed were not communicated to the people who needed to know, some people would say that they were going to take care of certain things and then did not. I should have been more on top of following up with people and being more involved and available during the rehearsal and building process. I did make it a point to stop by the scene shop on a daily basis and discuss the progress of the set with the shop foreman/technical director.

Several aspects of this design did not work when it came to the final product. The moveable trees proved to be harder to execute, build, and rig than expected. We did not have

enough hardware to make all four trees function and I kept trying to get the hardware for free. I was not successful and that caused us to be rigging the last tree the day of the first technical rehearsal. While the trees were a great idea, they proved to be hard to move and four of them were one too many for the stage. We eventually cut one of the trees from the set, meaning that we did not need to purchase the extra set of hardware for the fourth tree. That hardware and rope was several hundred dollars that we could have saved.

Another part of the set that could have been reworked was the size of the cave drops. They should have been built, rigged, and flown out before the cave platform was constructed. Also, I did not take into account the height of the borders. The borders cut off the top of the cave drops meaning that they were taller and larger than they needed to be. If they had been smaller they would have been much easier to handle and rig. Their size caused a great deal of problems because it took a large number of people to move. We rarely had enough people working in the shop to move the pieces and rig them safely.

Time management, via myself and the scene shop, was a challenge. One of the first items in the set to be approved by the director was the upstage cave platform. Therefore, it was the first item to be drafted and turned into the scene shop for construction. The technical director and theatre practice crew were very efficient in building and legging the platforms, but these should have been completed after the flying elements were fully rigged. Not being able to lay the pieces flat on the stage floor added to the difficulty that we had in rigging the flying scenic elements.

Designing the set for *Bat Boy: The Musical* was a learning experience and has made me a better, more effective designer and theatre practitioner. I will take what I learned with me into graduate school and on into the professional theatre community.

